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COLLECTOR'S CHOICE

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By

JOHN T. WINTERICH

Author of "A Primer of Book Collecting"

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W73c

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TO

J. M. W.

PREFACE

Not least significant among the particularities of strategy which make baseball an affair of the intellect no less than of mere mechanical co-ordination of eye and hand is that known as fielder's choice. The technical phrase designates the situation which arises when, with at least one player occupying a base, and not more than one man out, the batter hits a recoverable ball in the direction of some opposing player (most often, in practise, the second or third baseman or shortstop) the retrieving of which involves the fielder in a multiple problem whereof the instantaneous computation of trajectories is only one element. It were better in such case—all else being equal, or nearly so—that he throw the ball to that base (second, third or home) which will retire the furthest-advanced runner. If he chooses to throw to a base other than first and

the runner actually is retired (the batter meantime making first in safety in the time required to eliminate his forerunner), the defensive player has exercised the option officially known as fielder's choice.

There are, of course, rather more than fewer phases of human activity during the evolution of which it is necessary for the participant to make up his mind. Too many of these, however, involve such ponderous considerations as morals, ethics, principles, right, justice and related abstractions—it is our duty and we do (or don't). In grouping the following papers under the title "Collector's Choice" I have borrowed the baseball analogue because it involves plain fundamental good judgment and has no remotest concern with the Ten Commandments. A man can, of course, lead an honest and upright life and, by the occasional exercise of poor judgment, have a perfectly miserable time and make things equally unpleasant for everyone about him. It can at least be said for the book collector that if he errs he is likely to be the sole sufferer for his

errancy. And more than that can be said for him: if he errs, he can always begin over again, profiting from his experiences, made more bookwise thereby, ready to tread the new path he has chosen with greater assurance.

There are certain fundamentals, in book collecting as in baseball, which one must accept to play the game. Some of these fundamentals I tried to formulate a year ago in "A Primer of Book Collecting." And there are related questions in the solution of which the collector must exercise fielder's choice. His advantage over the shortstop is that he need not make up his mind instantly. He can permit himself to experiment—a most fortunate condition, and one not too often available to the adventuring human spirit. He may even derive pleasure no less than benefit from what he will come to regard as experimental errors—a condition in the moil of mundane concerns that one may safely characterize as excessively rare. But he will have to make an end of experimenting sometime, and it is essential to his status as a collector of parts that he be conscious of his

whereabouts when he has reached that stage. For from that point on there are no signposts; thence he must trust to his own sense of direction. He need have nothing to fear, for that will suffice him.

There are moments in the present book when it treads hard on the heels of its predecessor. This comes through no conscious effort to boil the same cabbage twice—one can hardly elaborate on fundamentals without restating the fundamentals. For the rest it need only be said that these papers are intended to be suggestive rather than didactic, cursory rather than exhaustive, helpful rather than minatory.

I have tried to include in the selected examples as many authors and titles as it seemed expedient to introduce without reducing the text to the status of a slightly amplified sales catalogue. It does not seem necessary to declare that I did not draw for this detailed data on a card-index brain. The only tribute which I wish to reserve for myself in this regard (and for once let me be baldly didactic and urge every book collector to govern himself like-

wise) is such praise as is due him who never throws away a book catalogue, whether it come from bookseller or auction house, and who, if by some happy mischance he receives an occasional duplicate, does not throw that away either. I am utterly at a loss to comprehend the psychology of those booksellers who publish the message "When you have finished with this catalogue kindly pass it on to a friend." It is like raising an employee's salary and at the same time asking him, if he has no use for the increase, to hand it on to some worthy charity. These catalogues have been my source books—plus, of course, bibliographies and the uniquely essential "American Book-Prices Current."

As to prices, I must beg leave to quote brazenly from "A Primer of Book Collecting": "In the pages that follow the writer occasionally tires of surrounding every dollar sign with elaborate qualifying phrases and sometimes makes the flat and unrelieved statement that such a book is worth such a figure. In every case, however, the price given rep-

resents either an actual transaction (which figure a subsequent actual transaction may make appear ridiculous), or the figure at which at least one reputable dealer is holding a copy for sale, or the result of an averaging of values and prices by the writer, generally made with the help of persons who know more about it than himself." I should be happy if it were possible to omit all reference to values, which are here today and gone up tomorrow, with the result that any book about book collecting is likely to be out of date before it leaves the bindery. But in all fairness the risk must be run.

J. T. W.

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CONTENTS

	PAGE
Fine or Superfine?	17
The Allness of Totality	55
When One Wrong Makes a Right	81
England versus America	131
A Bibliocatechism	183
Answers to A Bibliocatechism	194
Index	205

FINE OR SUPERFINE?

FINE OR SUPERFINE?

I

THE commodities that make up the trade of the world, from ships to sealing-wax, are divisible into two great groups—the new and the second-hand. Whenever or whatever the buyer buys, he acquires either something of which he is the first possessor, or something that has been possessed by one or more owners before him.

There are certain articles of commerce which no one with any pretense to the shabbiest form of gentility will accept save as the original owner. The wearer of second-hand clothing is a self-confessed déclassé. Only the most callous of bridegrooms would buy a wedding-ring in a pawnshop. Only in Antarctic wastes would a charred and caked briar pipe be looked upon as a trouvaille.

On the other hand, only in such an uncharted region can one possess himself of land which has had no previous owner. The conservative investor will buy only securities that have proved their soundness in the hands of earlier possessors—such securities he calls not shop-worn, but seasoned. The growth of the motor industry has developed anew the Yankee proclivity to barter, and finds makers of even the most expensive machines devoting much ingenuity to the disposal of used cars.

The contemporary book collector, from sheer inability to have been born in the first half of the fifteenth century, owns, for the most part, second-hand books. He will even make a virtue of their second-handedness if he can prove, as he often can, the lineage (which he calls the provenance) of the more venerable among them —and sometimes even of the less venerable. Often the book's provenance may be everything, and the book itself next to nothing, if it be, for instance, "A New and Complete Dictionary of Arts and Sciences, Comprehending All the Branches of Useful Knowledge" (Lon-

don, 1763) with the signature of George Washington in each of its four volumes, selling at its last auction appearance, in 1925, for $2600, and worth considerably more now. It may be the product of a minor or even unknown Elizabethan dramatist that has passed through several notable collections and carries testimony to that fact in the form of written notations or bookplates. If it is a book of which only half a dozen copies have come to light over a period of three centuries or so, be sure that its ancestry, and that of all its similars, can be traced as clearly as a thoroughbred's.

II

Previous ownership of a commodity as small as a book means previous handling, and the degree to which that handling is manifested in a given copy of a book will serve in general as the gauge of that copy's desirability. In describing the condition of a book one must progress either upward or downward from a hypothetical norm. It would be a high conven-

ience to all concerned—collectors, booksellers, cataloguers, librarians—if books could be graded as to condition with the same arbitrary accuracy as wheat or steers. But such a convenience must forever remain unattainable, since the hypothetical norm of condition will itself vary in different books and groups of books. An excessively rare or valuable book will not lose all collection value in poor condition; an excessively common book will probably have no collection value at all unless it is in the finest possible condition. Thus, the Beverly Chew copy of the First Folio Shakespeare (London, 1623), with title page and preliminary leaf of verses "in excellent facsimile," brought $11,750 in 1924—an increase of $3500 over its sale price at its last previous appearance at auction. First Folios, in whatever condition, are not readily come by, however willing a collector may be to give of his substance for one—the Chew copy was the only one offered in America during the 1924–'25 auction season. It is not alone beggars who cannot be choosers.

One need not turn back three hundred years to find books that are valuable in any condition. A copy of Thomas Hardy's "Desperate Remedies" (London, 1871) or of Rudyard Kipling's "The Smith Administration" (Allahabad, 1891) could endure a considerable amount of mauling before becoming utterly valueless. Owners of either rarity are not recommended to conduct the experiment, however, since both books will attain the ten-thousand-dollar class before many auction seasons have rolled by.[1]

The more valuable the book, obviously, the more important is the question of condition. The miscreant who extracted the title page from the Chew First Folio has doubtless long since gone to his deserts; he probably would have been happy to depart thither immediately could some one have told him that his act

[1] I leave this sentence as it was originally written in testimony to the vanity of prophecy. The George Barr McCutcheon copy of "The Smith Administration" was sold at the American Art Galleries in New York on April 20, 1925, for $4,100. My prophecy was ventured in the early fall of 1927. On November 25, 1927, the Charles Plumptre Johnson copy of "The Smith Administration" sold at the Anderson Galleries in the same city for $14,000.

would one day make a difference of twenty thousand dollars or so in the value of the book. Here is a discount of sixty-odd percent; a similar assault on a five-dollar book would mean a discount of one-hundred percent from the collector's point of view. When it becomes worth while to inlay a frontispiece, to patch a backstrip, to indicate in the description a torn or repaired margin, to specify the location and dimensions of wormholes, to proclaim that the text is unwashed (books are among the few entities in which unwashedness is cause for jubilation), the collector may be sure that the book on which such meticulous attentions have been bestowed is of the elect. When a poor down-and-out dies in a Bowery lodging-house only some element of the unusual in the manner of his demise will get his name in the papers; if a king has a hard cold his temperature is flashed twice daily round the world.

A bookseller will carefully collate a valuable book, inspecting it closely page by page; he can hardly be expected to bestow such attentions on a book which he has priced at five

or ten dollars. Of course, if the purchaser of a five or ten-dollar book does on close examination discover some serious defect—a page torn out, a signature omitted or duplicated in binding—the bookseller will promptly refund him his money or see that he is supplied with a sound copy. A bookseller can no more be expected to examine every page of every book in his shop than a grocer can be expected to make a census of his beans.

Occasionally the defects listed in an auction catalogue will embrace such a detail as "several pages in facsimile." Books that sell for five or ten dollars are not thus coddled. The making of facsimile pages obviously entails much trouble and expense. A perfect copy must be found from which to manufacture the facsimiles, engravings of these pages must be made, and fine proofs pulled, trimmed to size and bound in—the paper used must naturally be as close an approximation as possible to the original as regards color, texture, and thickness.

When the Brayton Ives copy of the Guten-

berg Bible was sold by the American Art Association in 1891, the catalogue announced that one of the 324 leaves in the first volume, and sixteen of the 317 in the second, were in facsimile. For all that, the book had little difficulty in occupying the center of attention in a sale remarkable for the number and quality of its ultra-rarities. The New York *World* for March 6, 1891, gave an interesting account of the sale which merits partial quotation:

"The room where the sale was held began to fill early, and by three o'clock, when the auction was opened, every seat was taken. As the time approached when the chef d'oeuvre of the sale was to be knocked down, there were many persons for whom there was only standing room. The personnel of the gathering was, of course, decidedly bookish, and gray beards and bald heads were in the majority, though there was a goodly sprinkling of young men who had conceived the passion for a 'first edition.' There were more women present, too, than is usual at a book-sale. . . .

"The dispute over it [the Gutenberg Bible]

lasted exactly three and a half minutes; $5000 was the first bid offered. The bids ran up in quick, sharp staccato runs to $10,000, after which the Scribners and Dodd & Mead remained pitted against Mr. Ellsworth [J. W. Ellsworth of Chicago, president of the World's Fair Exposition Company], and then the latter, in an almost intense hush for fifteen seconds, outbid the last call of $14,500 and so got possession of the world-renowned book . . . for $14,800."

That, in those days, was a breath-taking figure. It is interesting to note that the eleven-hundred-odd items in the Ives sale brought a total of more than $120,000, making it the largest sale that had ever been held in the United States. In 1926 the Melk copy of the Gutenberg Bible sold at the Anderson Galleries in New York for $106,000.

Take, too, the matter of blank leaves. In an ancient book they are more likely to be absent than present; the retention of the original blanks is a circumstance worth proud recording in a catalogue description. On the other

hand, the collector of nineteenth and twentieth century literature has every right to assume the presence of blank leaves if nothing is said to the contrary, and if a dealer sells him a book that lacks the blank leaves, or is supplied with new ones, and fails to apprise him of the defect, the collector has a legitimate grievance.

The same is true of writing on fly-leaves or margins or elsewhere. More often than not a fifteenth, sixteenth or seventeenth century book will carry some sort of inscription, perhaps a good mass of them—the older a book, the more owners it is likely to have had. Such "writing in a contemporary hand" need not, in these instances, be a serious defect. It becomes a defect of a more superior sort, however, in a fairly modern book, even one of high collection value. Some cataloguers make a virtue of casual inscriptions by citing their presence as proof of early issue—as in a book dated 1860, say, with an inscription bestowing it as a present at Christmas 1859. Certain it is that as a book increases in value, the presence of a casual

inscription has less and less nocuous significance. The reason is simply that, since it is chiefly scarcity that makes a book valuable, the collector is glad to have a copy in any condition short of downright poor.

III

More debatable as an instrument of good or ill is the problem of the publisher's presentation stamp—a problem of fairly common occurrence among modern first editions. This stamp appears in various forms. It may be a neat embossing on fly-leaf or title page. It may be a perforation, which is not so pleasant, or, worst of all, it may be an ugly rubber-begotten smudge. The practise of stamping publishers' presentation copies is (fortunately, I think) dying out. It was originally adopted, apparently, to prevent reviewers from selling review copies to new-booksellers, and it must have been instrumental in causing many a harsh criticism to be written, and so have probably had a more serious economic effect on the pub-

lisher than he would have suffered had the reviewer been able to sell the book as a new copy after lavishing flattering praise upon it. The poor author, of course, invariably suffered the customary fate of the innocent bystander.

Is such a stamp in a book that possesses collection value a blemish or no? Something depends on how neatly the stamping is done. A small embossed stamp—or blind stamp, as it is sometimes called, made in the manner of a notary public's seal—neatly placed in a corner of a page is not a gross physical disfigurement. Not so many years ago booksellers employed this same device. An ugly perforation or rubber stamp punched through or smeared on a title page and rendering half of it illegible is a hideous mutilation.

Looks aside, however, the publisher's stamp may be said to add to rather than detract from the value of a book because it is an unquestionable proof that that copy is an early issue. Review copies are customarily sent out in advance of trade copies; they are, in fact, likely to be the first copies to leave the binder's hands.

Sometimes, in the case of books whose publication will be heralded as a genuine news event, the publisher will not take the time to have review copies formally bound, but will send them out simply held together with a stuck-on paper wrapper. Books so issued often win their way to the collector's shelves, and are esteemed by him for the reason of their assured priority of issue. The question is one for the collector to decide for himself. A catalogue description should by all means specify the publisher's stamp if it is present, but it is for the collector to say whether he regards its presence as a mutilation or as a badge of distinction.

Admittedly, such a conclusion sounds like an attempt to place a heavy responsibility on the collector which ought perhaps to be shouldered by someone else—the bookseller. But there is no supreme court of book collecting, no Judge Landis, no Will Hays. On certain details of condition all parties to the bargain will always be in complete agreement. On other details sharp differences of opinion will forever exist, and here the final decision must be

made by the collector himself. Witness, as an outstanding example, the question of the dust wrapper.

The practise of enclosing a new book in a paper jacket, or dust wrapper, is an admirable procedure from the publisher's and bookseller's point of view, since the jacket is at once an effective advertisement and a substantial coat of armor against shop handling. But it has developed a peculiar collecting problem and divided the company of rare-book dealers into two camps, with a neutral belt of non-combatants between. The following citations from the catalogues of three dealers in as many cities illuminate one point of view:

CABELL, JAMES BRANCH. Chivalry. *Cloth.* New York, 1909 .....$50.00
First edition, first binding. Original dust cover.

—Chivalry. *Cloth.* New York, 1909 .....$37.50
First edition. First binding. Also an immaculate copy but without original dust cover.

CONRAD, JOSEPH. Victory. London, 1915. . .$15.00
First edition.

—Victory. London, 1915 .....20.00
First edition (with dust wrapper).

HEARN, LAFCADIO. Letters from the Raven. New York, 1907 .....$3.50
First edition.
—Letters from the Raven. New York, 1907 ..4.00
First edition, in the original jacket.

Here are two dealers who add one-third to the selling price of a book, and one dealer who adds one-seventh, owing to the presence of the original paper jacket. In one instance the increase amounts to the respectable figure of $12.50—merely for the jacket. It is conceivable that two of the dealers made some allowance for trivial differences of condition, but the dealer who offers two copies of "Chivalry" points out that the copy without the jacket is "also immaculate."

On the other side of the argument are those dealers who set not the slightest store by the dust jacket, who do not mention its presence or absence in their catalogues, and who would regard an additional charge for it in the light of as gross a piece of extortion as billing a housewife for the excelsior in which her new set of china is packed.

The whole thing simmers down to the question of whether the paper jacket is part of the book. And here one man's view—specifically, one collector's view—is as good as another's. The matter can be argued effectively from either side. Assuredly, one may say, the wrapper is part of the book—as much a part of it as the binding, and the author has little to say about the binding. The function of the binding is purely utilitarian; it is a mere preservative of the book; there is nothing on it save the title of the book and the name of the author—the dust wrapper carries much more than that: title, name of author, a brief description of the book, perhaps a tabloid biography of the author; furthermore much money may have been spent to make it attractive; certainly it represents the sum of the publisher's effort to cause the book to appeal to the chance book buyer, and therefore reflects admirably the tastes, traditions, and cultural status of the time. Well then, an exponent of the opposite theory might reply, why call a book a book unless it is also accompanied not only by its

paper jacket, but likewise by all the "literature," advertising slips, press releases and window displays that are used in promoting its sale? One must stop somewhere, otherwise no copy of a book would be a complete unit unless chained to the author himself.

Before proceeding with the discussion it might serve to list a few books whose paper jackets present a special problem. Copies of John Galsworthy's "The Silver Spoon" (London, 1926), second element in the trilogy that continues "The Forsyte Saga," first appeared enclosed in a black jacket bearing a silver spoon design. Black is a striking color, and most striking when least expected, and it is not often used in solid masses on a book jacket. It was Mr. Galworthy himself who objected to the wrapper on the sensible ground that the black ink was likely to stain the reader's hand, in which emergency the reader's irritation would probably if illogically be directed against Mr. Galsworthy rather than against his publisher or the manufacturer of the ink. The offending wrapper was immediately sup-

pressed. Presumably Mr. Galsworthy was among the first to receive copies of his own book, so it is safe to assume that not many copies with the black jacket were put in circulation—it is even safer to assume that not many readers took the trouble to preserve the jackets, particularly if, as Mr. Galsworthy feared, the ink came off on their hands. The black jacket of "The Silver Spoon," therefore, is undoubtedly relatively scarce compared to the total of books that comprised the first edition—the first edition, be it remembered, of a book by an extremely popular author, with an initial print order of many thousand copies. So far as I know no alteration was made in the book itself that would divide the edition into first and second issues.

The wrapper, I say, was "immediately suppressed." And what a whale of a difference a little suppression makes, particularly in a book, and, presumably, in a wrapper! One recalls the familiar story of the mother who told her children to be good boys and girls and not put shoe buttons up their noses while she

was out (a diversion which had never so much as entered the nimble heads of the good boys and girls) and who returned to find them all in an artificially adenoidal condition.

Sometimes the dust wrapper bears the sole mark of identification of a first edition. The collector will seek in vain for any internal evidence that will help him to separate the first printing of James Boyd's "Drums" from subsequent issues, but on the dust wrapper all printings after the first are duly noted. There are tens of thousands of copies of John Erskine's "The Private Life of Helen of Troy" which are identical; copies which appeared after the publication of the same author's "Galahad" were exactly like their predecessors, save that the dust wrapper announced that the book was by the author of "Galahad."

I know of no much-sought book whose dust wrapper enshrines a valuable error, though in making up the wrappers of some books of negligible collection value blurb writers have committed such pleasant mistakes as confusing the name of the heroine, leading to subsequent

gnashings of teeth in editorial offices and unheralded activity in printing shops. An error that might just as conveniently have been emblazoned on a dust wrapper occurred a few months ago in the year book of an American publishing house which, in presenting a brief biographical sketch of its most widely-known woman novelist, unfortunately transposed the date of her birth from 1876 to 1867.

Should a blurb writer himself turn famous author, would the jackets whereon had appeared his prayers for other people's books be sought for as his own first editions?

The dust wrapper often contains material about the author which is of legitimate interest and which is not to be found in the book itself —a portrait, biographical notes, quoted critical comment on his other books. The wrapper of Thomas Hardy's "The Famous Tragedy of the Queen of Cornwall" bears a facsimile reproduction of the author's manuscript of the title page. Such material is of definite sentimental value. The "Queen of Cornwall" wrapper may not be an integral part of the book,

but it is certainly a worthy piece of Hardyana.

There is still one other aspect of the problem to consider. A New York dealer catalogues at $40 a copy of E. M. Forster's "A Room with a View" (London, 1908) which is inscribed "P. M. W. from the Author" on the dust cover. This, I admit, is a poser, and the only satisfactory solution I can think of is for an impressive group of American collectors to address a round robin to Mr. Forster praying him please not to do it again.

My own view of the value of the dust wrapper is that, though of no intrinsic worth in relation to the price of the book which it accompanies, it is agreeable lagniappe. If I were a bookseller I should not make an additional charge for it in my catalogue. And, as a collector, I do not throw dust wrappers away.

The most important point about the dust wrapper is the fact that its presence is a virtual guarantee that the book within is in immaculate condition. Theoretically one could go to the trouble of transferring a good wrapper to a poor copy of a book, though the procedure

would be somewhat inept. A book that is described as fine may be fine even without the wrapper; if it has the wrapper, it should need no other recommendation of the superlativeness of its condition.

IV

The ordinary second-hand bookshop generally has several boxes of miscellaneous engravings for sale, and one famous New York print dealer has a sizable establishment the walls of which from floor to ceiling are covered with rows of shallow drawers housing altogether some two million prints. To skim a few trayfuls of these is a fascinating pastime—until the skimmer suddenly realizes that the assembling of two million prints has meant the spoliation and devastation of probably several hundred thousand books. Hence the hideous confession "lacks portrait" so frequent in catalogue descriptions.

I do not mean to imply that the print dealer I mention goes out into the world, acquires

perfect copies of books, and spends a gleeful afternoon disembowelling them.[1] He knows enough about books (as well as about prints) to appreciate the fact that a print in the book is worth two in the drawer. Nor do I consider it a heinous offense to remove the remaining prints from a book in which some prints are already missing. Agreeably framed and hung where he who passes may see, their value to mankind is greater than when they remain entombed in their original state. But the wisest collector is the selfish collector, and the wise collector will buy perfect books, leave the illustrations where the publisher meant them to be, and let mankind go hang.

To create an extra-illustrated book requires, of course, the wanton ruination of perhaps

[1] Devotees of the literature of murder who are familiar (as all such should be) with the story of Constance Kent, who, at sixteen, committed a rather more "perfect crime" than two sophomoric Chicagoans attempted a few years ago, may recall that the mother, some years before the birth of Constance, "developed symptoms of insanity." Inter alia, "she would tear out and destroy plates from books in her husband's library." See "Constance Kent's Conscience," in "The Rebel Earl, and Other Studies," by William Roughead (Edinburgh, 1926, or New York, 1927). See also, if the subject appeals, everything else that Mr. Roughead has written.

dozens of other books. The passion for old maps has wrought like havoc among ancient atlases, histories and geographies.

There are other elements than illustrations to consider. The original edition of Rudyard Kipling's "Departmental Ditties" (Lahore, 1886) was a long, narrow pamphlet the wrapper of which was designed to be a facsimile of the envelope used for official correspondence and franked "On Her Majesty's Service." The flap of the envelope-wrapper fitted into a little slot on the back cover, exactly like the pink cardboard that used to surround (and may still) every five cents' worth of sticking plaster. Such a fragile affair was bound to become frayed with a little handling, and the least dependable element was, of course, the flap, which in many copies soon weakened at the joints and fluttered off. Whenever a copy of the first edition of "Departmental Ditties" is catalogued the description will invariably note the presence or absence of the flap. Similarly, Bret Harte's "Plain Language from Truthful James" (universally known as "The

Heathen Chinee") was first published (Chicago, 1870) in a series of nine lithographic illustrations on cardboard enclosed in a printed envelope. The flap of the envelope is essential to a perfect copy. What if the entire envelope is missing? At the sale of the Charles Meeker Kozlay collection of Bret Harte in 1926 a copy of this issue with the envelope (flap lacking) brought $65, and another copy, without the envelope, $15. A perfect copy of Lewis Carroll's "The Game of Logic" (London, 1887) should include not alone a book, but an instruction card and nine counters as well.

Errors in the text of a book are often noted when it is too late to correct them in situ but before the book leaves the publisher's hands. In these latter days nothing much is sometimes done about it—in the hope, perhaps, that the reader will fail to take note of any sins of commission, or at least will not create a disturbance if he does. They were more honest in an earlier time. An errata slip, in frank confession of human fallibility, was tipped in at the front of the book, usually at the first text page, and

the careful reader would generally correct the errors with pen or pencil before he began to read, and often remove the slip after it had thus served its friendly purpose. Certainly the removal of the slip was not a highly reprehensible practice, but the collector, while he may condone it in others (and in others' books), should never himself pursue it. If a book was originally issued with an errata slip, the slip is still essential to it if the book is to be classed as a perfect copy. The presence of the slip may be assumed in such a book if a catalogue description does not state the contrary. The problem becomes slightly more involved when one considers that occasionally some copies of a book will get into circulation before errors are detected. An errata slip may then be printed and inserted in *later* copies. An unscrupulous dealer, or a collector with a highly developed capacity for auto-hypnosis, can in such a situation convert a second issue into a first issue by carefully removing the slip. Sometimes, after an errata slip has already been inserted in a book, previously undetected errors

are subsequently discovered, necessitating the use of an amplified slip. The first issue of Keats's "Endymion" (London, 1818) contains a one-line errata slip, the second a five-line slip.

Many of Dickens's novels which were first issued in serial form contain notices which are at least first cousins to errata slips and are equally essential to fine copies. Part IX of "Bleak House" (London, 1852–3) should contain one instead of the customary two illustrations and a printed slip describing an accident to the second plate. Part XVI of "Little Dorrit" (London, 1855–7) should contain a similar slip explaining the author's oversight in suddenly converting Blandois into Rigaud. Part I of "Our Mutual Friend" (London, 1864–5) should contain a similar slip regarding the significance of the title. Every Dickens novel that was first published in monthly or weekly parts (or anything by anybody so issued that has any collection value) should contain all the advertisements originally printed with the parts in order to qualify as a perfect

copy. The absence of a single one, in the scarcer serial items, will depreciate the worth of a book by many times the cost of the original insertion of the advertisement.

Advertisements which appeared at the front or back of a book issued in more substantial form than paper wrappers are generally found intact. They are essential to a fine copy if called for in the collation. In the process of rebinding such a book in the resplendent livery of crushed levant the advertisements have occasionally disappeared owing to an excess of knowledge of bibliopegy over bibliography in the binder's mind—the binder of today is, however, generally more bookwise. This is just one more reason for the collector to prefer books in the original binding. The original binding, moreover, is often something more than a mere kernel to protect the meat of the book. The cloth backstrip of the second and greatly enlarged edition of Walt Whitman's "Leaves of Grass" (Brooklyn, 1856) is the crux of the book from the collector's standpoint, emblazoned as it is with the famous quo-

tation from Emerson's letter to the author. Thackeray's "Flore et Zephyr" (London, 1836) consists of nine plates without text; one of the plates is reproduced on the wrapper, and the book is, therefore, incomplete if the wrapper is missing. The excessively rare "Second Funeral of Napoleon" (London, 1841) and certain less important Thackeray items are in the same case.

But if the collector chooses, as I think he should, to have no commerce with new fine bindings save where a book requires them as a broken bone requires a plaster cast, this does not mean that he need thereby assist in consigning the bookbinding profession to a state of pauperdom. Valuable books, particularly those whose birth garments were of fragile texture—such as "Departmental Ditties" and "Flore et Zephyr," just mentioned; such as Stephen Crane's "Maggie" (the 1893 edition "by Johnston Smith"), or FitzGerald's translation of the Rubáiyát (1859), or Stevenson's "An Appeal to the Clergy of the Church of Scotland" (1875)—deserve beautiful and dig-

nified shelter. Half or full morocco slip and solander cases provide the ideal protection. Their practical advantage is twofold. They exclude dust, light and atmospheric moisture and fend off the vague and casual agencies that sometimes make the magazines on the library table become torn or dogseared, or part company with their covers. And they have an excellent psychological reaction on the guest who "wants to see the library." The pamphlet within the case, though worth perhaps hundreds or thousands of dollars, may not impress him; the case, costing perhaps ten dollars, most emphatically will. He will think twice before he thumbs the pages of the prize itself carelessly, and then not thumb them at all, but inspect the jewel reverently and humbly, subconsciously aware that a paper-novel looking thing so splendidly caparisoned may perhaps be more than a mere paper novel after all. Thereby alone a case can readily pay back all that it has cost and much more; thereby books in fine condition may survive indefinitely in condition no less fine.

V

But exactly what may fine condition be? As has been said, it is manifestly impossible to grade the condition of books in accordance with any arbitrary scale. One dealer's "fine" may be another's "good," one's "good" another's "fair." And by the time a book has declined to the stage of "fair," the discriminating collector—and every collector will be as discriminating about condition as his purse may allow—will have nothing to do with it. He is, perhaps, eating out his heart for a copy of the first issue of Bret Harte's "The Luck of Roaring Camp." A "fair" copy, flabby, manhandled, decrepit, but lacking none of its essentials, is offered him at a quarter the price of a good copy. He buys it. Does peace of mind follow? On the contrary, his is greater vanity and vexation of spirit than if he owned no copy at all. His poor "Luck" is precisely in the situation of a wizened, bespectacled little Cyril who is picked for center fielder only because there must be nine men on a side.

Since these divergences of definition exist among dealers, how, the collector will rationally inquire, is one to know how to tell what each dealer means by "fine," "good" or "fair"? There is only one way—by sampling as many dealers as possible. Since this empirical method would be likely to involve the average collector in prodigious expense, the fiat may be amended to read: By studying as many dealers' catalogues as possible. The most dependable rare-book dealers, I think, are those who use the term "fine" as rarely of books as a poultryman would of eggs. They wish their clients to assume that a book they list is in fine condition unless the catalogue states otherwise (and their catalogues will rarely state otherwise), basing the assumption on the dependable test of previous satisfaction. Not often does an American dealer's catalogue list more than five hundred items. Five hundred books would represent perhaps one tenth of the very smallest dealer's stock. If I were a dealer (will the reader pardon the superior pose again?) I should enumerate in my catalogues only those

books the condition of which required no apologies. The rest of my stock would be there for the buyer to appraise according to his own private standards. Those standards might be higher or lower than mine—that would be the buyer's concern. The goods would speak for themselves. I should even try to avoid uttering the truism (which, like most truisms, might really be true): "Yes, but that's a hard book to find in any condition."

The wish being perpetually father to the thought, some dealers whose probity and integrity are unquestionable often exhibit a pardonable because human reluctance to admit that a book which they offer for sale may not be altogether as fresh as when it first left the bindery. "Slightly soiled," "title label slightly worn," "edges only slightly trimmed," "edges a little dust soiled," "back a little faded," "a few small wormholes," "small portion of title missing (not affecting text)," "slight foxings," "a little shaken,"—such innocent minimizations of defects are found more frequently in some catalogues than in others, and in still

others are not found at all. Similarly, in some catalogues the collector will note that any necessary repairs are invariably done "skilfully," "carefully," "neatly." When a book is valuable enough to be worth repairing the work should naturally be entrusted to an expert; in offering a house for sale need the owner specify that the shingles are neatly laid? In reading a book catalogue, skip the adverbs.

When I concede a preference for those catalogues wherein the word "fine" is not overworked, I do not mean to imply that the term has no legitimate place in figuring the score of a book. I am thinking of those catalogues wherein it is employed to describe every other item—do the compilers pause to consider the inevitable inference that the items not characterized as "fine" are perhaps not even "good"? An analogous situation often arises in the use of terms to designate scarcity. I have found this group so monotonously drafted into service in one catalogue that I compiled a table of percentages. More than a third of the

items were credited with being "rare," "scarce" or "very scarce," which they may well have been, but why make so much fuss about it? Are not rare books the rare-book dealer's stock in trade?

So large a proportion of the first editions of the novels of Thomas Hardy and George Gissing went into English circulating libraries, and so rarely are some of their first editions (particularly Gissing's) found without "labels removed from covers," that a dealer who announces a copy of "The Trumpet Major" or "New Grub Street" which is a "fine copy, not ex-library" can hardly on those grounds be accused of strong-arm salesmanship methods.

I have said that the collector must establish his own standards of condition. Those standards will become more strict as he grows in collecting experience. When he has attained his past-mastership he will be satisfied only with the finest copies available. A copy of a book which is "fair," even a copy which is "good," will enjoy a place on his shelves only

on sufferance. Some day, if his stars favor him, it must make way for a finer copy and be turned back to dealer or auction room to pass into the hands of him who has not yet taken to heart the counsel of perfection.

THE ALLNESS OF TOTALITY

THE ALLNESS OF TOTALITY

I

It is not essential to inquire into the reasons why Mr. X is disposing of his library. He may be moving, he may want the money, he may be going in for Rembrandts. Anyway, the books are to be sold, and have been shipped to an auction house, and an elaborate catalogue has been prepared which may disclose even to Mr. X things that were undreamt of in his collecting philosophy. The day of the sale arrives; the auctioneer mounts the rostrum with no greater fanfare than if he were putting out the cat, announces in a hurried formula that this is the library of Mr. X of Xville, calls attention to the conditions of sale, and almost before the audience has settled into its seats is through with Lot Number One.

Lot Number One is an assortment of ten

first editions of George Ade, from "Artie" (1896) to "Hand-Made Fables" (1920). If Mr. X bought the books new, as he doubtless did buy some of them, the lot probably cost him a minimum of ten dollars. It sells for five. There are a few things by Louisa May Alcott, including a presentation copy of her first book, "Flower Fables" (1855), which brings five dollars—this must be one of the occasional bargain days in the auction room. There are half a dozen or so items of Thomas Bailey Aldrich, including one presentation copy. There are four of Sherwood Anderson's, seventeen of John Kendrick Bangs's in a lot (including one presentation copy—the lot goes for eight dollars), some Barries and Beerbohms, a good run of books by Ambrose Bierce, twenty or so Cabells, several Clemenses, Conrads and Cranes. And so on—it were profitless to exhaust the alphabet.

Altogether Mr. X's library forms a typical miscellaneous assortment of modern first editions. One can look behind the catalogue listings and get a pretty good impression of how

his library was formed. Mr. X doubtless began by assembling a few favorite books by favorite authors; then, as his collecting knowledge and experience broadened, he began to branch out rather casually and offhandedly, acquiring a book here because its acquisition seemed at the moment something altogether essential to his peace of mind, a book there because the price seemed cheap, another because he knew it was very scarce and that he might not have a chance at another copy in a generation, others because he thought Blank had a future and would come into his collecting own some day, others for reasons that he would be hard put to it to explain even to himself.

This summary of the rise and fall of the X library is not made to point a moral, but simply to indicate one kind of collecting. Mr. X's attitude was not extreme. His pursuit was not conducted without discrimination—a certain discrimination is required if one would be indiscriminate. It will have been noted, for instance, that all of Mr. X's books fall within recent times—are the works, in a word, of mod-

ern authors, which term is broad enough to include Hearn as well as Hergesheimer, Melville no less than Millay. Mr. X obviously had his eye on the period rather than on its personalities, or, better, on personalities as reflections of the period. Some of these personalities, the catalogue shows, held his interest strongly enough for him to assemble large representations of their books and ana. He was on the way to being, in a small way of business, a specialist.

Now consider for a moment those collectors who become specialists in the grand manner. Here is the George Barr McCutcheon catalogue of first editions of Thomas Hardy, Rudyard Kipling and Robert Louis Stevenson, sold at auction at the American Art Association's galleries in New York in the spring of 1925. One hundred and thirty-three items are listed under Hardy, which total includes a handful of books about him. Kipling is represented by 353 items, plus twenty-one of biographical and bibliographical information, Stevenson by 278 and also twenty-one books

or groups of books of Stevenson interest. Captain E. W. Martindell's first bibliography of Kipling (1922), the most extensive published up to that time, listed, including then uncollected contributions to books and periodicals, only 219 items. Mrs. Livingston's wellnigh definitive bibliography of 1927 lists 504 items, but this vast total includes Canadian and American no less than Indian and English first editions, and goes into most meticulous detail regarding variants and separate issues—"Recessional," for instance, enjoys no fewer than eleven separate listings, and "The Vampire" ten.

Mr. McCutcheon's collection of Dickens and Thackeray, dispersed in the spring of 1926, listed 329 items under the former and 183 under the latter; of the total, about thirty units comprised biographical, bibliographical and critical material. The Thomas Hatton collection of Dickens, sold twenty months later, numbered 254 items—including a $16,300 "Pickwick."

The Stephen H. Wakeman collection, sold

in the spring of 1924, included 1280 items divided among nine nineteenth-century American authors. Without differentiation between books by, books about, and books once owned by, these 1280 items were distributed as follows: Bryant, 155; Emerson, 105; Hawthorne, 179; Holmes, 182; Longfellow, 179; Lowell, 130; Poe, 41; Thoreau, 104; Whittier, 205. Some of these units, it must be remembered, included seven, eight, nine or ten volumes each—one of them as many as thirty-one volumes.

The outstanding group in the celebrated John Quinn collection (sold at the Anderson Galleries in New York during the winter of 1923–'24) was his famous Conrad collection. This numbered 231 units, a large proportion of which were manuscripts. The Richard Curle collection of Conrad, dispersed three years later, totalled 234 items.

It is of considerable significance that no one of these great collections was heralded as "complete." Each of them represented years of

ardent and intelligent devotion—the Wakeman collection, for instance, was well under way in 1900. If completeness were an attainable attribute, certainly some one of these collections would have possessed it. The McCutcheon collection of Dickens contained, and the Hatton collection did not, a copy of the excessively rare first issue of "The Battle of Life" (London, 1846);[1] the Hatton collection contained an "unrecorded and hitherto undescribed, believed to be unique" trial copy of "The Chimes" (London, 1845), which, in the nature of the description, had been lacking in the McCutcheon collection. The Wakeman catalogue listed a number of unique items, but it contained no one of the seven known copies of Poe's "Tamerlane" (Boston, 1827), which alone, had it been present, would have added twenty per-cent or more to the $67,586 which the nearly thirteen hundred entries brought. There was no copy of the genuine first issue of "Chance" (London, 1913) in the Quinn collection of

[1] See page 95.

Conrad (though the original manuscript was present, and brought $6600), but the Quinn collection did include (and the Curle collection lacked) the American copyright issue of "Chance" (1913), of which about one hundred and fifty copies were printed.

Why was no one of these collections "complete"? For the simple reasons that the missing elements were not to be had or were "unrecorded and undescribed"—unknown, that is, to bibliographers, collectors and booksellers alike. A book is unattainable (assuming that the would-be buyer could afford it if it were attainable) when every known copy of it is in a museum or other public institution, or in the hands of a collector who cannot be tempted to part with it. Fresh copies may turn up—the thing has happened so often that no scholar would regard a census of the scarcest books as final—but the collector cannot assume the possibility. There is irony in the fact that the seventh "Tamerlane" came to light a year or two after Mr. Wakeman's death.

II

If completeness is unattainable, why attempt it? Well, as Ford Madox Ford has remarked, some do not. Those who do are actuated by the determination of the Bold Lover of the Grecian Urn in his eternal pursuit of the Maiden Loth. They strive for completeness without expecting to attain it. Any golfer who went around in eighteen strokes would never enjoy another game; any bridge player who has held thirteen spades has evolved in that instant into a perpetual nuisance to himself no less than to his entire card-minded acquaintanceship.

There are certain books, obviously, which are essential in the collecting of any author if one be striving for completeness—books that must be regarded as the starting point or the objective, depending on the ease or difficulty of obtaining them. Occasionally an author is memorable for one outstanding book only. Sometimes this single production is able to

carry the rest of the author's books with it into the collecting orbit; sometimes it is not—the failure may be quite unrelated to the literary merit of the non-collected books. With an outlay of twenty dollars or less one should be able to acquire a full set of Harriet Beecher Stowe's books except "Uncle Tom's Cabin" (Boston, 1852). A copy of "Uncle Tom's Cabin" sold at auction in the fall of 1927 for $300. The key title of Edward Fitz-Gerald is, naturally, his translation of the "Rubáiyát" (London, 1859), which is not dear at $2000. Yet even his lesser known books—"Euphranor," "Polonius," and his translations of Calderon, all issued several years before the "Rubáiyát"—sell for from twenty to sixty dollars or so, figures high enough to denote rarity and demand, without which rarity is not.

The paths trod by collectors often cross, and both "Uncle Tom's Cabin" and the Fitz-Gerald "Rubáiyát" stand at a crossroads. "Uncle Tom's Cabin" owes its collecting importance to the place it occupies in American

political and social history rather than to its worth as a sheer literary production. The 1859 "Rubáiyát" is sought not so often as a FitzGerald item as by the collector of all available editions of the FitzGerald "Rubáiyát." "Alice's Adventures in Wonderland" (London, 1866) is perhaps more in demand among collectors of children's books than among collectors of Lewis Carroll; doubtless many owners of first editions of "When We Were Very Young" (London, 1924) have no interest in A. A. Milne's plays.

The collector of Thomas Bailey Aldrich must have "The Story of a Bad Boy" (Boston, 1870); so must many other collectors who have no interest in anything else Aldrich wrote. The Edith Wharton collector must have "Ethan Frome" (New York, 1912), the Melville collector "Moby-Dick" (New York, 1851). The essential book is not necessarily the scarcest —"Lavengro" (London, 1851) is certainly George Borrow's best-known work, but half a dozen other Borrow titles come higher.

It is not always a simple matter, however,

to determine the key book of a collection. Tastes and opinions must be reckoned with. What, for example, are the great Stevenson, Hardy, Kipling, Barrie books—"Treasure Island" or "A Child's Garden of Verses," "The Jungle Books" or "Barrack-Room Ballads," "Tess of the D'Urbervilles" or "The Dynasts," "Peter Pan" or "Sentimental Tommy"? They are all great, and no full collection of the author named can lack them.

But is a copy of "An Appeal to the Clergy of the Church of Scotland" (Edinburgh and London, 1875) essential to a Stevenson collection? In that event, unless further copies turn up only three Stevenson collections can ever hope to be complete. The McCutcheon copy brought $3200 in 1925, which is good proof that at least two persons were extremely eager to possess it.

It is plain that the average-circumstanced collector cannot hope for any close approximation to completeness if his devotion would encompass Dickens, Kipling or Hardy at

present-day prices—and those prices are hardly likely to diminish. On the other hand, if he be a man in his sixties who began collecting these writers in his youth, he need not have been a person of great means to assemble what would today be a remarkable and valuable library. One can cite later examples. Conrad's first book, "Almayer's Folly," was published in 1895; Galsworthy's, "From the Four Winds," in 1897—happy the collector who was discerning enough to keep pace with the growth of these men.

Should one confine himself, then, to authors of whose greatness tomorrow it is his privilege as a freeman to have his guess today? On that basis, obviously, the collecting field would embrace only contemporaries, and every collector would be merely a dealer in futures. It would be equally absurd for the collector to admit no Dickens items to his collection because he can never hope to own a perfect "Pickwick," or no book by Kipling because six owners of "The Smith Administration" (one

of them, by the way, is Mrs. Kipling) are determined to hold fast to that which is good.

III

There are follies in book collecting as in several other departments of human activity. I plead guilty to a certain consistent vacillation in my own conception of limited editions. The most significant fact about limited editions is that they are not customarily issued until the author has attained a degree of prominence that gives him an appeal to both the general reader and the collector—and some collectors are poor readers. The limited edition is an attempt to capitalize interest in collecting—which, Lord knows, is a legitimate enough thing to do. It can, however, be carried to absurdity, as the following announcement of a book published in France a few months ago proves—they order this matter, it seems, worse in France.

One copy—numbered, oddly enough, 1—

with original water colors in addition to illustrations, all on imperial Japan vellum, was published at 8400 francs. Four copies on imperial Japan vellum, numbered 2 to 5, each containing original water-color headings, were priced at 2800 francs apiece. Ten copies on imperial Japan vellum, numbered from 6 to15, from which the water-colorist had withheld his talents, were only 1700 francs each. Ten copies (16 to 25) on Van Gelder paper, with Dutch colors, were listed at 1100 francs. Twenty-five copies (26 to 50) on Van Gelder paper, with the colors of the illustrations obviously not so good as Dutch, were bargains at 800 francs. Four hundred and fifty copies (51 to 500) on Arches vellum were practically thrown away at 575 francs apiece. Think of calling on a cultivated Frenchman and discovering, to your horror, that he owned merely Copy No. 489 on paltry Arches vellum!

Some half-hearted approximations to this sort of thing have been attempted in America, which is fair enough if somebody is willing

to spend the money for them. When, however, these limited editions come to be regarded by the publisher as the only genuine first editions —when, as has happened, the first issue of the ordinary trade edition is labeled "Second printing"—it is high time to call a halt. The logical goal of such enterprise is to issue a single copy of a book as the first edition—numbered, may we hazard a guess, 1?

I should not call a collection of an author "incomplete" if it lacked a copy of the limited edition of a book, provided the limited and regular editions were issued simultaneously—in practice, by the way, the limited edition often has to wait on the printing of the trade edition, and so is really a second edition. If a book is issued solely in a limited issue, that is another matter. If copies of the limited issue are signed by the author, as they usually are, the addition of the autograph assists their value no less than their cost. If the limited copies are beautiful examples of bookmaking, much—everything, if they are truly beautiful—can be forgiven them.

IV

In any book collection that aspires to sentimental completeness (as opposed to a collection built up primarily as an investment) there must always be a considerable body of books of biographical and critical interest. Some titles of this sort are important collector's items in their own right; almost without exception they contain some previously unpublished fragments—perhaps a considerable bulk of material—by the author with whom they are concerned, and thereby are technical first editions of his work. John Gibson Lockhart's "Memoirs of the Life of Sir Walter Scott" (Edinburgh, 1837–1838) has as its first chapter a sixty-page autobiography which was found "in an old cabinet at Abbotsford" after Scott's death, and an enormous quantity of letters. Letters, naturally, abound in any extended biography—it would, indeed, be difficult to recall a classic biography a good proportion of which is not in the actual words of its subject.

The striver after completeness is frequently either delighted or irritated, according to his temperament, by the sudden appearance in book form of some hitherto uncollected material by his favorite. Often this material is of little sentimental and less literary interest, and if the author were alive would no more see the light of day with his imprimatur than would his dentist's bills. Occasionally this material is of real worth and importance. Under the title "Critical Studies of the Works of Charles Dickens," for instance (published in London the following year as "The Immortal Dickens"), there was assembled in New York in 1924 a collection of nine introductions written by George Gissing for the Rochester edition of Dickens's works, publication of which was not completed. The introductions had never been collected, and investigation proved that three of them had never been published. The resulting volume was an authentic and desirable Gissing first edition and a work of definite critical value.

A pleasant by-product of a relatively com-

plete collection of an author or a special subject is the sale catalogue which heralds its final dispersion. No Hardy bibliography has yet been issued which even approximates the value of the McCutcheon catalogue—Henry Danielson's informative little presentation is designedly only a slightly amplified check-list, and Captain A. P. Webb had planned to extend his Hardy bibliography (published the same year as Mr. Danielson's, 1916), an intention that was frustrated by his gallant death at the front. Of the New England group of writers a multitude of bibliographies exist, but the splendid Wakeman catalogue (itself a scarce book, by the way) contains information that is lacking in all the earlier authorities, and that catalogue is therefore essential to the thoroughgoing collector of the New England group. The massive Quinn catalogue, with its more than twelve thousand entries, is the inevitable vade-mecum of the collector of modern first editions.

It may be argued that while catalogues of such amplitude and detail are obviously of

great assistance to other collectors, of what value are they to the collectors whose libraries they epitomize? It must be a source of considerable satisfaction to the collector who strives for and attains something like completeness to know that he has set a standard for others to copy. And may not one pardon Mr. Black's vanity when, patterning himself after Mr. White, he is able to add to his shelves and ultimately to his sale catalogue one or two items that can be designated as "not in the great White collection"?

Auction and dealers' catalogues themselves, in fact, may become objects of bibliographical and therefore of collecting importance. If a catalogue prints a fragment of a hitherto unpublished manuscript of a noted author, that catalogue becomes thereby an authentic first edition. Mrs. Livingston's bibliography of Kipling lists five catalogues of the American Art Association and one of the Anderson Galleries containing new Kipling material, and George S. Sargent's bibliography of A. Edward Newton makes deserved mention of

two Anderson Galleries catalogues containing introductions by Mr. Newton.

A second or later edition of a book often contains new material of sufficient interest and quantity to give it unquestionable collecting importance. The Wells-Goldsmith bibliography of Walt Whitman has more than twenty entries under the title "Leaves of Grass," all of definite collection interest. The second, third and fourth editions of Kipling's "Departmental Ditties" all contain material not included in the respective earlier editions. John Masefield's "A Mainsail Haul" was first published in 1905; two-thirds of the contents of the second edition (1913) are previously uncollected material. Hawthorne's "Twice-Told Tales" as originally published (Boston, 1837) contained eighteen stories; the second edition (Boston, 1842) was in two volumes, of which volume two, containing twenty stories, is from cover to cover a first edition in its own right; moreover one new story, "The Toll-Gatherer's Day," is added to the first volume. Nine years later a second two-volume edition was issued

with a preface and with a portrait of Hawthorne—the first of the author to be published, and of enormous interest to the reading public of 1851 owing to the writer's sudden elevation to the best-seller class the previous year with "The Scarlet Letter." James Elroy Flecker's "Forty-Two Poems" (London, 1911) is merely the same writer's "Thirty-Six Poems" of 1910 with six poems added. George Moore's "Confessions of a Young Man" was originally published in London in 1888; the edition published in New York eighteen years later contains a long introduction by Mr. Moore written especially for this issue. The same writer's "Lewis Seymour and Some Women" (London, 1917) is a rewritten version of "A Modern Lover" (London, 1883). Mr. Moore's explanation of the altered title is interestingly detailed in the seven-page preface to "Lewis Seymour"—and the explanation is not without its bearing on the question of completeness in book-collecting:

"At last a friend said: 'However much you may change the book, some will say you have

not changed it enough.' 'And if I were to publish it under the title of *A Modern Lover?*' I asked. My friend answered: 'If you were to do that, many critics would say that you were foisting a new book upon the public in place of an old one—a thing, it would be said, you had no right to do.' 'But your answer, dear friend, doesn't carry me any further'; to which he answered: 'Is *Lewis Seymour and Some Women* to you a new book or an old book revised?' 'To me it is a new book from end to end.' 'Then,' he said, 'call it a new book, and tell its story clearly in your preface, omitting no detail.' This I have striven to do."

Far from least negligible among the parts that go to make up the perfect whole of a collection is material of autographic and association interest. That collection hardly merits the qualification of amplitude which holds no scrap of paper whereon the collected writer has written his name or exhibited the fructifying of the pains of composition; no book from his library, one of the stones on which he has reared his own enduring fame; no book of his

own which he has handed on to a friend. All of the great collections which were considered at the beginning of this paper were rich in such material—which is one of the reasons why they were great.

V

Let the collector perpetually remember that he assumes the stewardship rather than the ownership of his books. All print is one vast lending library;

> The Bust out-lasts the throne,—
> The Coin, Tiberius,

as a book-collecting Englishman sang after Gautier. The memorable collectors—the collectors whose names have survived after the dispersion of their libraries—have all been specialists. Invariably their researches have added to the sum of collecting knowledge, and cast helpful illumination along the path which every collector must rejoice to travel, be it ever so short a way.

WHEN ONE WRONG MAKES A RIGHT

WHEN ONE WRONG MAKES A RIGHT

I

THE attempt is occasionally made to formulate a case for the first edition. Exactly why some book collectors should feel it necessary to frame an apology for their devotion is for the cumulative conscience of that school to determine. Paris was not called upon to submit a brief in extenuation of his award of the apple; any woman would be instantly suspicious of a husband who presented a list of "Ten Reasons Why I Love My Wife."

No book collector need fear being put to the proof of anything save his own heart. If he attempts to transfer the business to his brain, to supplant sentiment with logic, the result may not be altogether happy. For example: One of the main tenets of the rationalistic camp

of collectors (the fallacy has often been pointed out, but will bear repeating) is that the first edition of a classic is likely to be the most accurate text available. Obviously, it is advanced, the author is more concerned about the original appearance of his work than about any subsequent appearance, and therefore studies the proof sheets the more meticulously. Possibly when a second edition of Opus I is under production, he is so vastly busy about Opus II that he can or will devote little attention to the new form of the old book. Possibly he has died, and unsympathetic hands and eyes will superintend the second edition, with results deplorable to the perpetuation of its primal fidelity.

Now it happens that the inability of any man or woman to proofread his or her own compositions better than someone not so intimately concerned in the creation is notorious. Obviously, if the writer has been brought up to believe that white is black, or that two and two make three, and has so declared in manuscript, it is not likely, unless a great light has dawned

in the brief interim, that he will alter these conclusions in reading proof. On the contrary, the very solidification of these sentiments into cold print will be likely to set at rest any shreds of doubt about them that might have beset him in the original tentative act of transferring them from brain to paper—there is a finality in type against which the most alert and sophisticated among us must be perpetually on guard. Booth Tarkington knew better than to write of Aphrodite as the goddess who sprang from the forehead of Zeus, but, once this mythological scoop was on paper, it survived proofreading and appeared in many copies of the first printing of "The Gentleman from Indiana" (New York, 1899). Rudyard Kipling, both of whose grandfathers were clergymen, was well aware of the difference between David and Saul, yet in "The Explorer" (page 56, "The Five Nations," London, 1903) he recorded that "David went to look for donkeys, and by God he found a kingdom!" whereas it was actually Saul who made the quest (I Samuel, ix, x)—and in correcting the error Mr. Kipling not

only lost the alliteration, but had to interpose a weakening "he" after "Saul." It would have made better poetry, if worse Bible, had the error persisted forever, as it has done gloriously in Keats's "stout Cortez." In the collection of poems which was published as "Under the Willows" (Boston, 1869) James Russell Lowell unintentionally went from the third to the second person in "The Foot-Path" (page 224, line seven) and wrote "Thy" for "Its"—a slip that was rectified after several copies of the book were already in circulation.

All of the mistakes which have been cited can be laid at the doors of the authors. Alert proofrooms should have caught them, too, but that does not remove the author's responsibility—authors should not make mistakes for proofrooms to catch. But it takes two to make a book, an author and a printer, and printers occasionally err no less than authors. Authors, moreover, are apt to be quite as slipshod in detecting errors in their own work made by printers as those made by themselves. Thus, in

the first issue of Thomas Gray's "Elegy Wrote in a Country Church Yard" (London, 1751), which has advanced from its published price of sixpence to around $5000, the line "Some kindred spirit shall inquire thy fate" was originally printed "Some hidden spirit," which rendering, had it survived undetected, would have murdered what has become one of the most quoted phrases in this most quoted poem. The fault may probably be more properly attributed to Gray's handwriting than to the printer, who, as often in those pre-typewriter days, had to perform some of the functions of editor as well. Something went sadly amiss in a London printshop in 1646 when the task of assembling Richard Crashaw's "Step to the Temple. Sacred Poems, With Other Delights of the Muses" was in process. For what occurred adequate apology is made by Crashaw himself in the book: "Reader, there was a sudden mistake ('tis too late to recover it) thou wilt quickly find it out, and I hope as soone pass it over, some of the humane Poems are

misplaced amongst the Divine." Picture the portentous consternation of Samuel Johnson on turning the crisp leaves of his "Dictionary of the English Language" (London, 1755), and finding, toward the end of Volume II, that the letter V followed T, and that the words under U began to filter in a few pages later without the dignity of being announced. On page twenty, line twenty-one, of "The Scarlet Letter" (Boston, 1850) the word "reduplicate" appears where Hawthorne intended "repudiate"—whether author or printer is to be blamed it is impossible to say, since the original manuscript is not in existence. In James Whitcomb Riley's tribute to Richard Henry Stoddard, "Your Height Is Ours" (published on pages 59 and 60 of "Home-Folks," Indianapolis, 1900), the explanatory sub-title to the poem detailing the occasion of its original delivery was duplicated with a slight alteration (though happily not reduplicated), and one of the offenders was immediately repudiated following the summary withdrawal of all obtainable copies containing the error.

II

All of the mishaps which have been listed constitute points, and their presence or absence divides the books considered into first and second issues. In one instance the division is between second and third issues—wheels within wheels! After Booth Tarkington had detected the Aphrodite error he thought all was well, but he had failed to notice a typographical error on page 245 which the printer himself had found and corrected—possibly the slip was seen and attended to before the author received copies of the book. All copies of "The Gentleman from Indiana" which contain the typographical error—"so pretty," in line sixteen, later corrected to "her heart"—contain likewise the Aphrodite slip, but all copies with the Aphrodite slip do not have the "so pretty" error. In the third issue both have been corrected.

Not every first edition, of course, enjoys such a Jekyll and Hyde personality. The great majority of them, be they scarce or common,

exist as simple first editions, whereof the last copy printed is liker to the first than is one pea to another. This does not mean that they are perfect texts, but rather that any blemishes which existed in the first place rode hardily through to the end. These books offer no internal problem to the collector. Such rarities as Hawthorne's "Fanshawe" (Boston, 1828), Thoreau's "Week on the Concord and Merrimack Rivers" (Boston, 1849), Lowell's "Commemoration Ode" (Boston, 1865), Dreiser's "Sister Carrie" (New York, 1900) and Edgar Lee Masters's "Spoon River Anthology" (New York, 1915) are either first editions or later editions. There is no business of issues to worry about.

It cannot be denied that there is an element of the piquant about a book whose first edition is divisible into two or more issues. Almost always the reason behind the division contains some element of human rather than of purely technical interest. But it must be perpetually borne in the collector's mind that the problem has no necessary bearing on the questions of

scarcity or of collecting merit, or on the related question of absolute values. There are plenty of non-divisible first editions whose cost can be reckoned in the thousands, and plenty of subdivisible first editions of which the first issues are purchasable at close to the price at which the books sold when new. This fact may seem glaringly obvious, but it merits pointing out because the term issue wears such a romantic glamor particularly in the eye of the novitiate among collectors. A book becomes of no superior value from the mere fact that its first edition exists in more than one state. The condition is purely accidental. Some first editions do so exist, others do not—that is the sum of the matter.

What, then, is the collector of first editions going to do about this question of issues? His ideal of conduct should embrace three principles:

1. Where the question of issues has to be reckoned with, first issues will be the goal of his aspirations.

2. Where prohibitive cost or the sheer un-

availability of desired first issues prevents him from attaining that goal, he will not scorn to acquire second or later issues.

3. Where the question of issues does not enter in, he will be duly grateful.

It should be pointed out at once that the desirability of a collectible book is not inevitably compromised by the fact that it is a second issue. Indeed, the cleavage between first and second issues lessens proportionately as the book mounts in concrete dollars-and-cents value. The first book ever printed from movable type exists in two issues, a fact which need not disturb the owner of a second issue who wishes to dispose of his copy and retire to a life of ease on the proceeds. The Gutenberg Bible (Mainz, 1455) survives in two forms, in one of which there are forty-two lines of type to every page, and in the other forty lines on each of a few early pages, forty-one lines on one page, and forty-two each on all the rest. The fact is of interest to the bibliographer and the student of typography; it is not without interest to the collector, but it has little signif-

icance to the auctioneer. The event is never likely to occur, but it would provide an exciting laboratory experiment if two copies, one of each issue, could be marketed in a single auction season—or, by preference, in a single evening. Certainly the factor of condition would be the dominant consideration in fixing the selling prices.

He who would own a First Folio Shakespeare (London, 1623) likewise cannot afford to be choosy about this business of issues. Three copies are known in which the famous Droeshout portrait on the title page is in the first state. One of these is in the British Museum (and if anyone who reads these lines is not in a position to depart for London at once on an inspection tour, let it be known that for one shilling and the courtesy of postage he may obtain from the Museum trustees a copy of the altogether admirable "Guide to the MSS. & Printed Books Exhibited in Celebration of the Tercentenary of the First Folio Shakespeare," which gives facsimiles of the two states); another is in the Bodleian Library

at Oxford, and the third is owned by an American collector. To make the census complete one should add a copy of the title page at Stratford which unfortunately lacks the book. In the first state of the portrait, the "Guide" explains, "there is no shading on the left side of the white collar, the moustache is unfinished, and there are a number of fine lines on the forehead, which quickly wore off when later copies were printed"—there were no photo-engravers or electrotypers in those days. The differences are patent on inspection of the excellent reproductions in the "Guide."

Of the Second (1632) and Fourth (1685) Folios there are several variants, determined by the names of the printers on the title pages. Of the four copies of the latter in the British Museum all have the commonest imprint: "Printed for H. Herringham, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Russel-Street Covent-Garden." Two other forms of the imprint exist. "The benefactors of the Museum," the "Guide" adds, elevat-

ing its chin a shade of a degree, "did not attach importance to variant imprints unless accompanied by variations in the text, and it has never seemed justifiable to spend public money in buying a whole book at a large price for the sake of so minute a difference."

But minute differences begin to loom large in the case of such a relatively commoner book (though far from relatively common) as Milton's "Paradise Lost" (London, 1668). Here the differences between issues mainly concern the form and display of the author's name on the title page—details not nearly so romantic as the maturity of Shakespeare's moustache. Four variants of the 1668 title page appeared at auction in New York during the 1925–'26 season and brought these prices, as summarized from "American Book-Prices Current":

First issue: $10,000, $2950.
Second issue: $370, $525, $650.
Third issue: $65, $350, $170.
Fourth issue: $50, $130, $200.

I have taken no account of binding or condi-

tion, which details would go far to explain the price variations between different copies of the same issue, and are, of course, given briefly in "American Book-Prices Current" and in extenso in the auction catalogues. The essential fact, however, is that the most expensive copy of the second issue of "Paradise Lost" available to a buyer during the 1925–'26 season brought little more than a fifth the figure paid for the poorer of two copies of the first issue. The $10,000 copy, by the way, was one of the finest known; at the Britwell Court sale in London seven years earlier it had sold for £640. The poet, as is known to thousands of college graduates who never got beyond Book II, received ten pounds for his work. Milton, thou shouldst be living at this hour!

III

There is, unfortunately, no convenient gauge wherewith to measure differences in value between issues. The proportion, in general, widens with the more ready availability of

first issues. A few random examples will serve better than a discussion based on hypotheses.

"The Battle of Life" (London, 1846), third of Dickens's five Christmas books, was known before the publication of John C. Eckel's bibliography in 1913 to exist in three issues. Mr. Eckel announced the discovery of still another issue which possessed the disconcerting advantage of antedating all the others. Only three copies of this issue are known; the last to appear at public sale, the McCutcheon copy, brought $1975 in 1926; at the same sale a copy of the second issue, with an interesting autograph letter laid in, sold for $220. The third issue is quite rare; the fourth and commonest is readily available at ten or fifteen dollars. The points that differentiate the issues are all embraced in an inch of space at the bottom of the engraved title page. In the first issue the sub-title "A Love Story" is in type, in the second it is hand-lettered and enclosed in a scroll, in the third it is hand-lettered and enclosed in a scroll which is supported by a cupid, with the publisher's imprint beneath;

the fourth issue is identical with the third save that there is no imprint. Some fuss-budget (possibly Dickens himself) must have had a merry time watching the printers tear their hair.

The two issues of the first edition of Walt Whitman's "Leaves of Grass" (Brooklyn, 1855) evidence no such meticulous ingenuity. Whitman ran short of funds, and omitted much of the expensive gold trimming from the binding of later copies; in some copies of the second issue a batch of press notices was bound in. Each issue will today cost the collector several hundred dollars.

It is worth while to consider two Bret Harte items in this discussion of issues, one of a book that is rare, one of a book that is virtually unobtainable. "The Luck of Roaring Camp" is, without question, the great Harte book. Those collectors who confine themselves, as many pleasantly do, to garnering the single most famous work of each of several great writers, need conduct no debate over Bret Harte. The first issue of "The Luck of Roaring Camp"

(Boston, 1870) is far from a common book, but not one for which the collector need wait several years—I have noticed four copies in dealers' catalogues within a year or so, listed at from $100 to $150. The second issue contains 256 pages as against 239 in the first; the story "Brown of Calaveras" was added in the second issue, which issue, therefore, becomes a first edition for that story. It sells for around $12.50. The Charles Meeker Kozlay collection of Bret Harte, dispersed in 1926, had copies of a third issue, probably the commonest form, with several letters on the left margin of page thirty badly broken owing to a damaged plate.

"The Pliocene Skull" (Washington, 1871), on the other hand, though one of the greatest humorous poems of America (comparable to, though far from so well known as, the saga of Ah Sin) might not, in its separate publication, be an important Harte book had "The Luck of Roaring Camp" never been written. But "The Luck" was written, and "The Pliocene Skull" did appear as a separate publication, and so scarce is it that the Kozlay copy, with a

brief Harte letter laid in, sold for $550. The scarcity of the first issue influences the price of the second issue like an economic magnet; most Harte collectors must content themselves with the latter, which itself is rarely catalogued. Only two copies of the second issue appeared at auction during the 1925–'26 season, the Kozlay and another. They fetched, respectively, $50 and $45. Both issues are tenuous quarto affairs in wrappers; the second issue bears on the cover a crude portrait of "which my name is Bowers" himself.

The first issue of Mark Twain's "The Adventures of Tom Sawyer" (Hartford, 1876) will always be one of the great collecting desiderata of American literature. The second issue is not common; in fact, a copy of any date in blue cloth is hard to come by. The first issue is printed on comparatively thin calendered (smooth-finish) paper, and has a blank unnumbered page both before and after the preface. Only one copy of the first issue in the original binding has been offered in two auction seasons; unfortunately for purposes of

comparison, it was accompanied by a copy of the second issue, the lot bringing $230. Dealers who offer copies of the first issue at $350 today are not asking too much; the second issue seems fairly well standardized at around $35.

While Rudyard Kipling, a boy of sixteen, was attending the United Services College in Devon, his father, home in India, gathered some twenty-three of his son's poems into a pamphlet which he entitled "Schoolboy Lyrics" (Lahore, 1881). About fifty copies were printed. The original issue was in blank paper covers; "as an afterthought," records Mrs. Livingston in her bibliography of Kipling, "a cover of coarse brown paper was added." Mrs. Livingston estimates that of the whole edition "perhaps half had the brown covers." In other words, one issue is about as scarce as the other. The book is so scarce and so much sought for that it is expensive in either form. Both issues were offered at the sale of a notable English collection of Kipling conducted by the American Art Association early in 1928. The copy of the first issue, unfortunately

bound in "full crimson crushed levant morocco, triple gilt fillets on sides, gilt panelled back, inner gilt dentelle borders," brought $1500; the second issue, in the original brown paper wrappers, sold for $3300.

Thomas Hardy's "The Dynasts" appeared in three volumes dated respectively 1903, 1906 and 1908—the last two parts offer no bibliographic problem. The 1903 edition of Part I is one of the rarest books of the twentieth century. Only a few copies were circulated, most of the copies of Part I that are available being dated 1904. It is a question, therefore, whether these two variants should be called separate issues or separate editions. The 1904 variant is invariably catalogued "first edition" or "accepted first edition." The publishers certainly considered the two variants as distinct editions. On the verso of the title page of the first one-volume edition of "The Dynasts" (1910) the bibliographical data declares: "Part First.—First edition 1903; Reprinted 1904" etc. The 1903 issue of Part I generally brings around $2000; Part I with the 1904

date, offered as a unit with Parts II and III, usually catalogues for $75 or so.

Somewhat similar, with the spice of chicanery added, is the history of Joseph Conrad's "Chance" (London, 1913). The book was ready for distribution in the late summer of 1913, and some fifty copies were sent out, most of them to periodicals for review. These copies bore no date on the title page; on the verso of the title page were the words "First published in 1913." Soon after this distribution it was determined to hold the book over until the following spring. When the trade copies subsequently appeared the original title page had been removed and an identical sheet (save for the detail that the verso of the title page read "First published in 1914") was pasted on the stub of the original title sheet. When the original printing was exhausted and a second made, the title page, with the 1914 note on the verso, formed part of the first signature of the book. The "First published in 1913" issue—the real first issue of the first edition—is, of course, virtually un-

obtainable—the Curle copy, inscribed by Conrad, brought $2225 in 1927. Copies with the tipped-in "1914" sheet, the second issue of the first edition, catalogue for around $15. Copies with the "1914" sheet forming part of the signature should be designated second edition.

The situation is complicated, however, by the fact that some alert mind devised a spurious first issue by attempting to duplicate the original title page, removing the corresponding leaves from copies of a subsequent issue or edition, and tipping in the forged leaf—which, of course, has "First published in 1913" on the verso. The fraud was detected and exposed by Conrad's bibliographer, Thomas J. Wise, who later discovered a similar manipulation in "A Set of Six" (London, 1908). The collector need not be alarmed at the imposture, for it is easy to detect if one is familiar with the peculiarities of the genuine and the spurious first issues. In the first place, in the genuine first issue the title page forms part of the signature; in the spurious first issue it is tipped in. In the genuine first issue the quotation from Sir

Thomas Browne is almost exactly midway between the author's name and the imprint; in the spurious issue it is little more than one-third the distance down from the author's name.

IV

To determine the existence of a point, the searcher must obviously examine at least two copies of the same edition (or two copies which he believes to be of the same edition). One cannot detect differences without making comparisons, and comparisons are impossible in a unique specimen. The situation is not at all academic. There are a plenitude of books whereof but a single copy of a first or early edition exists; here the bibliographer can only describe without comparing. If he discovers a palpable error, he can only assume that that error may have been corrected and hope for the day when a second copy may turn up and permit a comparison. Uniqueness, however, unless deliberate, is not an attribute of modern books;

here, indeed, abundance is likely to make the bibiographer's task an arduous one. Because two copies of a given edition of a book are identical, it does not follow that a third will be; because one hundred copies are identical, it does not follow that the one hundred and first will duplicate all that have gone before.

Happily for the bibiographer, the quest of the point among modern first editions does not require the dusty delving necessitated, say, in the search for variants among the Restoration dramatists. A paramount reason for this is the present-day ubiquity of the collecting consciousness. The work of contemporary writers who, whether they deserve the tribute or not, are "collected authors" is watched with a scrutiny that was not exercised when Johann Gutenberg made over the early pages of his Bible or even when Dr. Johnson detected the befuddled state of his dictionary. A point may even become of interest far beyond the circle wherein the collecting spirit exercises its thraldom. In a certain best seller which appeared a year or two ago a political leader took excep-

tion to the employment of his name at one point and threatened a libel suit unless the reference were immediately withdrawn. The point was blazoned from one end of the country to the other, not as an interesting fragment of bibliography, but as legitimate news.

I would not have the reader, when he attempts to picture a bibliographer in action, conceive the likeness of an ancient near-sighted gentleman in skull-cap and linen duster seated at a table in some gloomy library alcove surrounded by piles of first editions of "Paradise Lost," summoning a man Friday who looks and acts as browbeaten as Bob Cratchit on duty, and cackling: "Take this: 'In some copies there is still another variation in the use of the name on the title page.'" While bibliography is a highly exact and specialized science, this does not mean that only the expert can hope to make important discoveries. I should like to present an instance to the contrary from my own experience, and I select it only because the discovery came about by the purest chance. I once

bought a second copy of Theodore Dreiser's "Jennie Gerhardt" (New York, 1911) because of its perfect condition. Placing it on the shelf beside a less brilliant copy, I was struck by the fact (immediately noticeable with the pair in juxtaposition) that the latter had the word "Dreiser" on the backstrip and the finer copy the full name "Theodore Dreiser." One who has investigated the Dreiser situation more thoroughly than I (and made several interesting discoveries) took up the question with the publishers but could get no information after the sixteen years that had elapsed since publication. There is no way of saying which binding is the mark of the first issue, but one binding must enjoy priority. The scarcity of the "Dreiser" backstrip is significant but not confirmatory—of fifty or so copies of the first edition which I have since examined, only two (including my own) were "Dreiser" issues. Never fear, the facts will some day emerge. I do not claim priority, by the way, for my discovery, but I at least have

the satisfaction of knowing that it was independently made.

The collector must not assume, as in the early stages of his ailment he is occasionally prone to do, that every misprint he detects is the mark of a point. Since the correction of any error, small or great, especially from a book printed from plates instead of type (and most books are now printed from plates) involves some expense and loss of time and a dozen little mechanical complications, not all publishers take the trouble to supply a pair of missing quotation marks or a letter that may have been skipped in the rush through the composing room. In the days of hand composition and printing direct from type such slips were likely to be of greater bibliographical significance.

The slips that do evolve into points are likely to occur in any part of a book. In the broad sweep of English and American literature there is no element in the somewhat complicated anatomy of a book but has evidenced

the frailty of author, printer or binder and thereby often determined a first issue. Certainly the last place that one would look for errors is the title page, and certainly the last place on the title page where one would expect them is in the spelling of the author's name. But the feat can be accomplished, particularly if the author is afforded no opportunity to examine proofs. In 1877 an enterprising Toronto publisher issued a ten-cent edition of "Brete Harte's New Novel, Thankful Blossom," just as the first American edition of "Plain Tales from the Hills" (New York, 1890) announced them as "by Kudyard Kipling"—a striking alliterative effect which was sacrificed in later issues. The title page of Alexander Woollcott's "Mrs. Fiske: Her Views on the Stage" (New York, 1917) omits one l from Mr. Woollcott's name, which is correctly spelled on cover and backstrip, and I have seen an early American edition of a book by H. G. Wells which designates him H. S. Wells. Despite Henry Wadsworth Longfellow's popularity, he appeared in two authol-

ogies of verse assembled in the 40's and 60's as William Henry Longfellow and W. H. Longfellow. Even from the printing shop of so meticulous a craftsman as Benjamin Franklin was issued (Philadelphia, 1741) "A Letter from the Reverend Mr. George Whitefield, to the Reverend Mr. John Wesley, in Answer to His Sermon, Entitled, Free Grace" wherein the name of the first divine was spelled "Whtiefield" on the title page in fourteen-point type. I take no account of defects in seventeenth-century books, for orthography is a latter-day science, and in the heydey of catch-as-catch-can spelling errors of this sort (if it be fair to call them errors), abounded.

There are several examples of interesting differences in titles between title pages and covers. Mark Twain's "Sketches, New and Old" (Hartford, 1875) is "Sketches Old and New" on the backstrip (a Merle Johnson discovery), but the error seems to have survived through every edition that appeared in blue cloth, and so is not a point. James Branch

Cabell's "The Cords of Vanity" (New York, 1909) was originally designated "Cords of Vanity" on cover and backstrip; the "The" was subsequently prefixed—this is a genuine point. Joseph Conrad's " 'Twixt Land and Sea" (London, 1912) includes three stories: "A Smile of Fortune," "The Secret Sharer" and "Freya of the Seven Isles." The title of the second story subconsciously influenced the maker of the die for the front cover to think "Freya of the Secret Isles." The error was soon detected; the word "Secret" was roughly erased from the copies already bound and "Seven" stamped over it. A new and correct die was then made which was used in later copies of the first edition. But a very few copies escaped in which the word "Secret" appeared unerased. Here, then, clearly are three distinct issues. Sinclair Lewis's "Elmer Gantry" (New York, 1926) originally appeared with the title on the backstrip looking very much like "Elmer Cantry." A more definitive G was created—and with it a collector's point. Theodore Dreiser's "Hey Rub-a-Dub-Dub"

(New York, 1920), sub-titled, on the title page, "A Book of the Mystery and Wonder and Terror of Life," is described on the cover and dust jacket as "A Book of the Mystery and Terror and Wonder of Life"—a transposition reminiscent of "Sketches Old and New," and similar to it also in that it does not constitute a point.

If the mispelling of an author's name on a title page seems preposterous, errors in the date of issue would seem equally unlikely. Yet the mistake occurred within a generation of the very birth of printing. When Leonard Wild of Venice set the type for one edition of Nicolaus de Ausmo's "Supplementum Summae Pisanellae" he recorded the publication date as 1489 in the colophon. Some hundreds of years later a copy turned up with a manuscript note dated 1485, which became the basis for the experts' belief that the publication date was 1479. "The Expedition of Humphry Clinker" appeared in 1771, the year of Tobias Smollett's death, and its author could hardly have missed the chance irony that dated the

first of the three volumes 1671. Poe's second book, "Al Aaraaf, Tamerlane, and Minor Poems," was published at Baltimore in 1829. A few copies got into circulation with the title page dated 1820—the copy which Poe presented to his cousin Elizabeth Herring was so dated, and, rather oddly, Poe had not troubled to correct the error by hand. It is inconceivable that he failed to note it—it is almost equally inconceivable that the printer failed to note it. The error is by no means confined to the days before printing attained its latter-day precision. The first American edition of W. B. Yeats's "The Land of Heart's Desire" was published at Chicago by the painstaking house of Stone and Kimball. The actual date of publication was 1894, but the title page reads 1814.

The foregoing discussion, of course, does not take into account the occasional instances of deliberately misdated title pages, and though more often than not such a condition bears no relation to the question of issues within editions, the histories of such books are interesting enough to merit a brief digression.

The devoted collector may some miraculous day chance on two copies of "A Midsommer Nights Dreame" with virtually identical title pages save for the top ornaments, the printer's device, and the imprint itself—both dated 1600. If offered his choice of the pair, he should unhesitatingly select the copy wherein the dominant figure in the rectangular device is a bird with a fish in its beak, and the imprint that of Thomas Fisher. The device on the other copy, circular in shape, is a half eagle and key surrounded by the words "Post tenebras lux" —a not unprophetic motto in view of the history of this volume and its three brothers—; the imprint is that of James Roberts. Obviously, the collector will reason, each of these cannot be a first edition; the difference in time of appearance may have been only a matter of days, but a difference there must have been.

A difference there was, and its measure is nineteen years. The Roberts "Midsommer Nights Dreame" and "Merchant of Venice" (1600), the Nathaniel Butter "Lear" (1608) and the T. P. (Thomas Pavier) "Henry the

Fift" (1608)—all, except the last named, which is third edition, the second editions of the respective plays—were published in 1619 in an apparent attempt to gain control of the copyrights with a view to publishing a collected edition of Shakespeare's plays. The puzzle is discussed in the British Museum "Guide" already referred to. The spuriously dated quartos just mentioned, by the way, sold at their last joint auction appearance (the John L. Clawson sale, New York, 1926) for these amounts: "Midsommer Nights Dreame," $3600; "Merchant of Venice," $2600; "Lear," $2750; "Henry the Fift," showing the ravages of time more than its companions, $1100.

A somewhat similar piece of deceit is likely to confuse the unwatchful Whitman collector. The third edition of "Leaves of Grass," with much new material, was published by Thayer and Eldridge of Boston under the date 1860–'61—an unusual designation. The Civil War forced the firm out of business (I am summarizing the facts from Carolyn Wells's and Alfred F. Goldsmith's "Concise Bibliography of

the Works of Walt Whitman"), and about 1879 the plates were sold at auction, falling into the hands of Richard Worthington of New York, who printed the book, still bearing the Boston 1860–'61 title page, until well along in the 1880's. "Thousands of these spurious editions were sold and the book is quite common; it can be readily detected, as all the Worthington reprints lack the words 'Electrotyped at the Boston Stereotype Foundry. Printed by George C. Rand and Avery' on the verso of the title page." The story of this high-handed enterprise can be read in A. Edward Newton's "A Magnificent Farce, and Other Diversions of a Book-Collector" (Boston, 1921) wherein is published for the first time Whitman's own detailed account of the imposition, the manuscript of which is in Mr. Newton's possession.

Rudyard Kipling's "In Sight of Mount Monadnock" appeared originally in a volume extolling "Picturesque Brattleboro" (Northampton, Massachusetts, 1894) of which village he was at the moment the most distin-

guished resident. There exists a booklet in yellow wrappers wherein the piece appears separately as "Privately Printed MDCCCXCIV" which was actually printed at Boston in 1918 or 1919.

V.

There are many instances of known variations among copies of authentic first editions where the priority of one variant over another can probably never be determined. This is often true of books which originally appeared in bindings of different colors. Many Bret Harte titles come within this category. His "Poems" (Boston, 1871) is available in green, violet, orange and henna cloth (the real determining point is the imprint, which should be Fields, Osgood & Co.). There are color differences in the bindings of "Two Men of Sandy Bar" (Boston, 1876), "The Twins of Table Mountain" (Boston, 1879), "In the Carquinez Woods" (Boston, 1884), "On the Frontier"

(Boston, 1884) and a dozen others. The fourth edition of Kipling's "Departmental Ditties," but the first to be printed in England (Calcutta and London, 1890), containing ten poems not previously collected, was issued in both red and blue cloth. Stephen Crane's "Great Battles of the World" (Philadelphia, 1901) also appeared in both red and blue cloth; "Men, Women and Boats" (New York, 1921), with a sympathetic introduction by Vincent Starrett, Crane's bibliographer, in green and brown imitation leather—the issue point is the omission of the word "immediately" from line nineteen, page sixty-nine. In each of these instances bibliographers have sensibly refrained from attempting to give one color priority over the other. It can be safely assumed that the various shades of cloth were all available to the binder at one time; very likely copies in the varying shades were prepared virtually simultaneously. The practice was once fairly common. I do not think many publishers pursue it today, and its occurrence

in the binding of a book by a contemporary collectible author should awaken a healthy curiosity in the collector.

Occasionally, however, differences in copies of a first edition are noticed which are of such a nature that there can be no doubt that one form must have priority over the other, yet concerning which experts are in disagreement over the issue to be preferred. The most famous example in this class is James Boswell's "Life of Samuel Johnson" (London, 1791). On page 135 of Volume I, line ten, the letter i is missing from the word "give" in some copies and the letters are pushed together to read "gve." In other copies the "give" is perfect. The logical inference is that the "gve" issue is first, the error having been detected and corrected in later copies. But the original proof sheets of the "Life," owned by R. B. Adam of Buffalo, show "give"—and the proof sheets of a book should be the firstest first issue. The i vanished, obviously, after the proofs were taken. This might have happened immediately after the proofs were pulled and the error may

have been noted only after some copies had been printed; on the other hand the page may have shown "give" in early copies and the i have vanished later; it is even wholly conceivable, in the latter case, that "gve" copies may be second issue and "give" copies first or third issue. The possibility that there is still another issue was raised in the *Bulletin of the New York Public Library* for October, 1927. The Library owns three copies of the first edition of the "Life" (one with a presentation inscription from Boswell to Warren Hastings). Of two, each bears a line on the frontispiece portrait reading "Publish'd April 10, 1791, by C. Dilley [Dilly]." One of these is a "give" copy, the other a "gve." The third (presentation) copy lacks this line; it may have been shaved off by the binder. "At first impression," declares the *Bulletin,* "the size of the page seemed to be the same in all three copies, but careful measurement showed that the Hastings copy had been cut by the careless binder to a length at least an eighth of an inch shorter than the others; and this trimming might

easily have removed the last line of inscription. And here again is one of those tantalizing bibliographical puzzles that are so near and yet so far from solution. If the binder did cut the last line from the Hastings copy the book was probably identical with other copies of that issue; if he did not, then there may have been more than two issues. The case is somewhat similar to that of one of the Lenox copies of the first Shakespeare folio, which seems at first sight to be dated 1622, but undoubtedly has had the lower part of the final 3 in the date shaved off by the shears of some careless or thoughtless binder. The same explanation will probably hold good for the variations in the Boswell, though if the question were really important it could be settled finally, and only, by a study and comparison of all known copies."

An exact parallel to the "give"-"gve" puzzle occurs in Norman Douglas's "South Wind" (London, 1917). On page 335 two lines are transposed in some copies, and are in their correct position in others. Again the logical inference is that the copies where the

lines are awry must be of the first issue. Again the proof sheets show the lines in their proper sequence. Who knows?

Much the same sort of puzzle remains to be solved regarding the priority of issues in the first Edinburgh edition of Burns's "Poems, Chiefly in the Scottish Dialect" (1787)—not to be confused with the famous Kilmarnock edition of the same year, which happily offers no bibliographical difficulties—merely economic. Here the key is the word "skinking" (thin) in the lines "To a Haggis," which appears in some copies as "stinking," which is not what Burns wrote. A copy of each issue, both the property of John Drinkwater, was sold at auction in one New York sale in 1926. On the flyleaf of one copy was a long note by Mr. Drinkwater presenting in detail his reasons for preferring the "skinking" issue. The auction audience did not seem convinced, however, for the "stinking" issue brought $87 and the "skinking" issue $40.

There are some widely heralded "points" which in all probability are not points at all—

and the "stinking" tradition may be an example. Once uttered dogmatically, however, such an assertion seems soon to accumulate the momentum of truth. Dickens's final Christmas book, "The Haunted Man and the Ghost's Bargain" (London, 1848), is an excellent instance of this tendency. Copies are always faithfully catalogued as of the first or second issue, priority being assigned those copies wherein the figure 1 in the page numeral 166 is slightly split at the top. Mr. Eckel has a sensible word to say about the situation in his bibliography: "Evidence is not at hand to prove that this defect occurred in the very first issues. It may have happened in the midst of the printing, and it would be arbitrary indeed to stamp those copies as later issues which fail in having the mutilated pagination." No fact or argument has, so far as I know, ever been advanced to support the statement that the split-1 copies are of the first issue. Mr. Eckel adds that "not one of the previous bibliographers appears to pay any attention to this 'point'," and, as has been noted, the only at-

tention Mr. Eckel pays it is to express a highly reasonable doubt of its validity.

When dated sheets of advertisements are bound in at the end of the text the date often has some bearing on the question of priority. But not always. The third edition of Rudyard Kipling's "Departmental Ditties" (Calcutta and London, 1888), which, like the fourth (1890), has ten poems which had not previously been collected, contains advertisements which in different copies are variously dated March, 1887, March, 1888, and February, 1889—"anything that was convenient," explains Mrs. Livingston in her bibliography of Kipling, and adds with commendable asperity: "They are not necessary except for the collecting of advertisements." That is, assuming a genuine point were discovered in some copies of the text, that point might easily be present in copies with February, 1889, advertisements and absent in copies with March, 1887, advertisements. This is precisely what occurred in "Plain Tales from the Hills" (Calcutta and London, 1888). Five copies are known with

the front cover blank—"probably the first bound up," says Mrs. Livingston—and one of these is the inscribed copy "to the lady of the dedication"—"the wittiest woman in India" —dated "Jan: /88." The advertisements are dated December, 1887. But at least one copy of a later issue is known in which the advertisements are dated September, 1887.

Francis H. Allen, in his "Bibliography of Henry David Thoreau" (Boston, 1908), says regarding the advertisements bound up with the first edition of "Walden" (Boston, 1854): "The dates of the advertisements at the end of the book cannot be regarded as of serious importance. At a recent sale, however, a copy having advertising dated April, 1854, brought a much higher price than one with advertising dated May, 1854, and this in spite of the fact that the book itself was not published till August of that year!"

The reason for the variation in dates of advertisements is generally this: The publisher supplies the bindery with a quantity of advertisements in pamphlet form. There may be

several lots of these, with different dates. Those with later dates doubtless list books which were not included in the earlier assortments, but the publisher weighs this fact against the expense of printing the advertising sheets and decides to use up the old stock. One binder may be working with an April pile, another with a May pile, and so on, all at the same moment. No record of the process is kept, since binder and publisher alike are more concerned with next month's sales than with next century's auction market.

The collector must rely on the bibliographer for the final judgment on the importance of advertisement dates. No general rule can be laid down; every book with dated advertisements is a law unto itself. The problem, happily, does not concern very early books or very late books. Nowadays advertisements at the back of a book almost always form part of the final signature, and are not dated. The practice of using dated advertisements (which are, be it remembered, really separate pamphlets bound in—two books in one binding) survived

longer in England than in America; it must be taken into account, for instance, in some Conrad items. In American books it attained its height of troublesomeness in the 1850's—a decade which saw most of the great New England group at the height of their powers and productivity.

VI

There are some attractive literary lapses which one would wish to be points but which unfortunately are not. Lew Wallace's "Ben Hur" (New York, 1880) was dedicated "To the Wife of My Youth." Soon after the appearance of that phenomenal best seller the General was startled (and Mrs. Wallace doubtless more so) at the flood of letters of condolence which poured in on him. The words "Who Still Abides With Me" were added to the dedication, but only after several printings of the book. The true marks of the first edition are the 1880 date on the title page, which was removed in later printings in accordance with

Harper tradition, and the figured cloth binding—plain cloth was used in later printings.

On page thirty of the second volume of "An American Tragedy" (New York, 1925) Theodore Dreiser involves Clyde Griffiths in a tennis game—"and in calling twenty love, thirty love, forty love, it was always with a laughing accent on the word love." The laughing accent might better have been directed at the word twenty, no such score being known to the United States Lawn Tennis Association. This is not, worse luck, a point—the editions of the book are recognizable only by the statement of printings on the copyright page.

VII

When a bookseller or a collector asks if a book is right, he really wants to know if it is wrong. If the point happens to be some slip of author's or printer's, the collector will refer to such an embalming of an incorrectness as the "correct first issue." So do words turn themselves inside out when transferred to the

terminology of the specialist. Let the ignorant remember, before they scoff at the inversion, that with some little tickling of the reminiscential nerve there can be evoked from almost any of their medical friends the ecstatic tale of a beautiful fracture.

ENGLAND *vs.* AMERICA

ENGLAND *vs.* AMERICA

I

JOSEPH CONRAD'S "The Nigger of the 'Narcissus' "—"the story by which, as a creative artist, I stand or fall, and which, at any rate, no one else could have written"—was published in the United States before its appearance in England. In the American edition (New York, 1897) it was known as "The Children of the Sea"—certainly one of the most inept titles that ever drove a casual book-buyer to search hastily for something else, and one against the adoption of which Conrad made hearty but futile objection. The alteration was made, of course, "in deference to American wishes," as Conrad explained on the flyleaf of the copy of "The Children of the Sea" in the Curle collection, which copy, with its eighteen-word signed inscription, sold at auction in the spring of 1927 for $420.

Now an inscription on a flyleaf, provided it be the handiwork of the proper inscriber, may enhance the value of a book in the same degree that a two-carat diamond of the first water enhances the value of a gold-filled ring. But an uninscribed copy of "The Children of the Sea" is in itself somewhat in the nature of a platinum mount. It is worth in the neighborhood of $125, making it one of the most valuable books that appeared in America in the last decade of the nineteenth century.

The first London edition—appearing under its proper birth title, and dated 1898—sells for half as much. Yet fifty or sixty dollars for a book that is, after all, just a book, and not such a very old book at that, is something to produce murmurs of incomprehension among the uninitiate. Even the hopeless bibliaddict may marvel at the fact not that the American edition is worth around $125, but that, in spite of this (which is getting to the core of the business), the English edition is worth sixty.

Why? Well, firstly and lastly together, be-

cause there are collectors willing to pay those prices, which, to the earnest seeker after ultimate truths, leads but to a second why—to which an answer will be attempted in due course.

The problem has its roots in the indisputable fact that, despite multitudinous paradoxes to the contrary, the Englishman and the American somehow contrive to express their written thoughts in a mutually understandable combination of letters. We may demur provincially at *tyre, kerb* and *pyjamas,* but we know what is meant; they may blandly assume that *reckon* and *gwess* cover every Yankee effort at ratiocination, but they do properly associate the words with mental activity.

This happy convenience makes it possible for an English author to consider his American audience, or an American author his English audience, simultaneously with his own—the fact that most of the present discussion must concern itself with American editions of English authors owes itself to the simple ratio of population. And assuming that an author

has no business sense (which fits the tradition if not the facts), his publisher or his agent will have sufficient to make up for the lack, whence, thanks to this same happy convenience, it follows that a book by an English writer will often (one may almost say always in the instance of a writer who possesses what advertisers term acceptance) appear at virtually the same instant in both countries, or, perhaps, appear earlier in America than in England.

The result is that the collector is presented with what Dr. Watson would permit Mr. Holmes to characterize as a very pretty problem. Here, for example (we are back in 1890 for the moment), is a youngster just turned twenty-five named Rudyard Kipling, a native of India, a region regarding which contemporary American opinion is depressingly vague, but which, thanks to the facile fecundity of this same Kipling, America will soon know more about than it does of its own Alaska. Mr. Kipling, despite his youth, is already the author of a dozen or so books, some of them collections of short stories, one of them a book of

verse that is already in its third edition. Besides this considerable assemblage of collected material, there exist other of young Mr. Kipling's literary products that have not yet been put up in packages—a condition rather more than less common in the career of a newspaperman even of eight years' standing.

In 1890 seventeen poems which have not yet appeared between covers, plus most of the verse which has, are assembled under the title "Departmental Ditties, Barrack-Room Ballads and Other Verses" and published by the United States Book Company in New York. These seventeen newly-collected poems happen to be that portion of Mr. Kipling's work for which he is to be most widely acclaimed. When, nine years later, he hovers between life and death in a New York hotel, the English-speaking world will read the bulletins breathlessly because they concern not the man who has yet to write "Kim," but the man who has already written "Danny Deever," "Tommy," "Fuzzy-Wuzzy," "Gunga Din" and "Mandalay."

Though this first New York edition was undated, it was published toward the end of 1890. The first London edition of "Barrack-Room Ballads" did not appear until the spring of 1892, a year and a half later. This London edition comes about as close to selling at a fixed price as any collectible book in existence. Most dealers catalogue it at from ten to fifteen dollars. I have seen the New York edition, which is much the scarcer of the two, catalogued as high as fifty dollars. On the last occasion (1928) that both books appeared in the same auction session the New York edition sold for fifty-five dollars and the London for twenty. Three years earlier, in the McCutcheon sale, the two issues had sold respectively for $22.50 and twenty dollars.

These prices, of course, are hardly sensational as rare-book prices go, but they are sufficiently advanced to indicate a good, if not a buoyant, collection market. Neither book, obviously, would be permitted to appear in the "This Lot 50 Cents" department of an ordinary second-hand bookstore whose proprietor

knew his business. When a book that sold at publication for a dollar or two begins to command ten times its published price it has a perfect right to assume that destiny has taken it under her wing. While it may never be admitted to the Elysium reserved for those desiderata of which, when one appears at public sale, the auctioneer asserts masterfully, "I shall ask for an opening bid of one thousand dollars on this item," and gets it from all corners of the room, nevertheless such a book knows that it, no less than its more récherché brethren, will never be consigned to the dust heap—that a loving or covetous hand will always be stretched forth to guide it along the road that leads away from oblivion.

There are dozens of Kipling titles in the same theoretical case, though in some instances the figures speak less eloquently, in others far more. Some of them must be reserved for later discussion in the present paper—the collector who seeks the whole story will find it most expertly set forth in Mrs. Livingston's exhaustive and fascinating bibliography.

Enough has, I trust, already been said to show that the collector, very early in the process of marshaling his collection, must make up his mind about this English-American business. He must decide for himself how he is to define the term first edition. Let him consult with dealers, cataloguers, bibliographers, let him commune with fellow-collectors—but the ultimate decision must come from his own heart. For it is perhaps more a concern of the heart than of the brain.

II

The term first edition ought to explain itself. The modifier first ought to be as unequivocal, as non-qualifiable, as incapable of producing a comparative and a superlative as the modifiers chaste, murdered and seventeen. It may be observed parenthetically that, apart from the question of first English versus first American editions, the term often permits of further qualification, as in the frequent catalogue phrases "genuine first edition," "ac-

cepted first edition," "first separate edition," "first illustrated edition," and "first edition in this form," but the problems thus posed are in general less troublesome.

However long and elaborately he may debate it, the collector must eventually arrive at one of the following conclusions:

1. A is an English author, and I will therefore confine myself exclusively to A's first English editions, since I regard a first edition as the original book appearance of a writer's work under the flag to which he owes allegiance.

2. Although A is an English author, I shall consider as first editions the first appearances of his work in book form, regardless of place, since I consider the term first to apply to time rather than to geography.

3. There is so much to be said for the conclusions reached by both Mr. 1 and Mr. 2 that I am unable to decide which is right. I shall therefore have to assume that each has logic on his side, and shall include in my collection of A the first editions of his books wherever

published, and also the first English editions of those of his books which were originally published elsewhere.

Thus, the Kipling collector in the first category would insist on owning the London (1892) edition of "Barrack-Room Ballads" and not the New York edition of 1890; he of the second category would choose the New York edition and exclude the London; he of the third category would want both.

If the problem concerned only one or two authors, the ultra-conservative collector might solve it merely by avoiding those authors. But no such cowardly tactics can hope to prevail, unless the collector chooses to forswear all the moderns. And whatever date he may select to delimit that term, he must push it far enough back to cover Dickens and Thackeray, and then ten years further to include Charles Lamb, the second series of whose essays appeared in Philadelphia in 1828, five years before its London publication.

It is matter for some patriotic preening to know that the first appearance of any of

Thackeray's writings in book form was made under an American imprint—we can appreciate a genius of letters as quickly as another folk, even though we have to pirate him to prove it. The Philadelphia publishing house of Carey and Hart brought out, in the fall of 1838, "The Yellowplush Correspondence," lifted from recent issues of *Fraser's Magazine*. The first book written by Thackeray to appear in England, "The Paris Sketch Book," was not published until 1840, and it was not until 1841 that "The Yellowplush Correspondence" appeared under a London imprint (in "Comic Tales and Sketches").

The fact that an American "Yellowplush" had been printed was known long before a copy turned up. In 1852 a New York edition of "The Yellowplush Papers" was published in which an announcement referred to "Comic Tales and Sketches" and added that "an imperfect collection, long since out of print, had previously been published in Phildelphia." It was not until 1890—forty-two years after its original appearance—that a copy was discov-

ered by Major William H. Lambert of Philadelphia, a keen Thackeray student and a master collector. Once the news of the discovery had gone abroad and a definite description of the volume was available (the most important detail was that no name appeared on the title page) several other copies were found. Today the book is common enough to have vacillated between fifteen and ninety dollars in a single auction season.

It seems certain that Thackeray's second published book, as well as his first, appeared originally in America—we have Thackeray's own word for it. In the preface to "Comic Tales and Sketches" he declared that the Yellowplush instalments from *Fraser's* had proved "excessively popular in America, where they have been printed more than once. 'Major Gahagan's Reminiscences,' from the *New Monthly Magazine,* were received by our American brethren with similar piratical honours; and the editor has had the pleasure of perusing them likewise." One could hardly ask for more convincing testimony that an Ameri-

can "Major Gahagan" was published in 1839 or 1840. But no copy has ever been discovered.

Altogether there are a score and more of books published in America which, if one put time before place, are legitimate Thackeray first editions. They include Thackeray's last book as well as his first: "Denis Duval," published incomplete and posthumously in New York in 1864, three years in advance of its London appearance. Nor does the list end with "Denis Duval"; in the sixty years since then hardly a compilation of fugitive Thackerayana has appeared in America that has not contained some previously uncollected material—the penalty of youthful devotion to periodical literature.

The great Thackeray collections of the past generation have been great in spite of the lack of some of these casual ollapodrida. But the loving spirits who guided the destinies of these same collections have been happy to make a place on their shelves for the Philadelphia "Yellowplush" and sundry other items bearing American imprints. The Grolier Club Ex-

hibition of 1912, held in commemoration of the one-hundredth anniversary of Thackeray's birth, included nearly a score of American issues, the McCutcheon collection more than twice as many. The collector who is wrestling with this Anglo-American crisis, whether Thackeray comes within his sphere of interest and his budget or no, can well afford to study these two catalogues and such other compilations as those of the Lambert and Van Duzer collections before he makes up his mind about what position he will take toward his own favorites.

Dickens's experiences with American literary piracy and his opinions of that activity are a familiar story. That story, however, need not often concern the Dickens collector in pursuit of literal firsts, since in most instances the offense followed, instead of preceding, the original (English) publication of the pirated work. But it is interesting to note that the words "Oliver Twist; or, The Parish Boy's Progress" had their first book appearance on an American title page. They made their bow, as a mat-

ter of fact, in Philadelphia and in New York under separate auspices and in similarly attenuated form, blithely appropriated from the opening chapters of the novel in *Bentley's Miscellany,* though there exists a doubt that can probably never be resolved as to whether the New York or the Philadelphia issue had precedence. The former is certainly the rarer, as is evidenced by an auction record of ninety-five dollars, against nineteen for the Philadelphia item, when both appeared at the McCutcheon sale in the spring of 1926.

The case of Thomas Hardy is somewhat analagous, though the high price of one or two American items is proof of an alertness on the part of Hardy collectors and of a provocative scarcity of books to supply them. "The Romantic Adventures of a Milkmaid" appeared in at least four, perhaps five different dresses in New York in 1883, and a copy of the book in its accredited first appearance (in Harper's Franklin Square Library) has sold for $140. More than one reader of "Wessex Tales" has seen what a perfect one-act play could be made

out of the story called "The Three Strangers" —everything is there, including the supreme mechanical convenience of a single setting. Well, the thing has been done, though many Hardy devotees may not be aware of it. "The Three Wayfarers: A Pastoral Play in One Act, by Thomas Hardy" was published at New York in 1896, and the slim gray-wrappered pamphlet has sold for more than two hundred dollars. "The Three Wayfarers" has not, I believe, ever appeared in any edition of Mr. Hardy's collected works.

George Meredith's "Evan Harrington," following its serial publication in *Once a Week,* first appeared in book form under a New York ægis in 1860, in a single green-cloth volume. The following year the London edition was issued in the traditional three volumes. The New York edition was subsequently remaindered, bound in red cloth. The first London edition is the scarcer of the two, and, gauged by the yardstick of price, evidently the more desirable in the eyes of the Meredith collector.

William Morris's "News from Nowhere"

provides another example of a serial which, owing to a higher regard for enterprise than for ethics, appeared in book form in America earlier than in England. A note by H. Buxton Forman on the flyleaf of a copy of the first English edition which was sold at the Quinn sale at the Anderson Galleries in New York in 1924 explained the situation: "Although reprinted at Cambridge, Mass., for Roberts Bros. of Boston in 1890, without Morris's leave, it was not till 1891 that the author's revision of the *Commonweal* sheets was ready; and this is his First Edition. . . . There are passages in this edition that appear for the first time. . . . In this respect the first (Boston) edition is very defective."

There are numerous Stevenson first American editions to confuse or delight the collector, according as he detests having to solve problems or rejoices in running to meet them. The "Memoir of Fleeming Jenkin" was originally published with a New York imprint in 1887. It did not appear as a separate publication in London until 1912, though it had previously

been included in the Edinburgh, Thistle, Pentland and Swanston (collected) editions of Stevenson's works. "The Misadventures of John Nicholson" had a history that closely parallels that of Hardy's "The Romantic Adventures of a Milkmaid." Four separate issues appeared in New York in 1887 and 1888, the authentic first edition being that in the Seaside Library (ten-cent edition) dated December 9, 1887. All are flimsy affairs in wrappers. "The Bottle Imp" first saw book publication in the same unedifying fashion, and between the same light blue covers was Kipling's "American Notes," neither author deriving pecuniary benefit from the undertaking.

The scarcest Stevenson item with an American imprint is the copyright issue of "Weir of Hermiston," of which it is definitely known that not more than twelve copies were printed. It was issued at Chicago in 1896 in three volumes, each enclosed in unlettered green wrappers. It has not appeared on the market in complete form in several years; should a copy

win its way to the auction room it would be certain to bring at least several hundred dollars.

First American editions of Rudyard Kipling that are also first calendar editions are more numerous than those of any other British author. The total owes much of its amplitude to the practice of issuing in this country a few copies of a new work to secure copyright, thereby forestalling piratical activities. For the literary pirate almost invariably wants the valor and hardihood of his seventeenth century forbears. They took chances; he rarely takes them. He must operate in absolute safety, and seizes only what has never enjoyed protection in this country, or the protection surrounding which has expired. Seldom does he lay hands on material the spoliation of which would lay him open to the rigorous penalties enumerated in the copyright law.

The first Kipling copyright issue appears to have been the pamphlet "Rhymed Chapter Headings for Naulakha" published by Macmillan and Co. at New York in 1892. The

story of "The Naulakha," by Kipling and his brother-in-law, Wolcott Balestier, first appeared in London that same year, without the chapter headings, and the New York edition of the novel (also 1892) is the first to present the chapter headings with the prose text. The first American edition of "Kim" (1901), by the way, also contains no chapter headings. These were supplied in a later New York issue and also in the first English edition of the same year.

"The Rhyme of the Three Sealers" was also published as a pamphlet to secure copyright by Macmillan in 1893—it did not appear in a collected edition until the publication of "The Seven Seas" (1896). "The Story of Ung," also to appear in "The Seven Seas," was issued as a copyright pamphlet by D. Appleton and Company in 1894, and "Hymn Before Action" and "Et Dona Ferentes" by the same firm in 1896. But the great bulk of Kipling copyright pamphlets includes those published by Doubleday, Page & Co. (and their pred-

ecessors, the Doubleday and McClure Company) since 1899.

Perhaps the most interesting example of Kipling pirated editions is "Abaft the Funnel" (New York, 1909), an illegitimate enterprise but a legitimate first edition. B. W. Dodge & Company assembled in a handsome volume some thirty stories and sketches which had originally appeared in "The Civil and Military Gazette" of Lahore and "The Week's News" and "The Pioneer" of Allahabad. The book was introduced by a preface signed "A. F." which remarked smugly: "When the earlier work of any writer is gathered together in more enduring form, catering to the enthusiasm of his readers in his maturer years, there is always a suspicion that the venture is purely a commercial one, without literary justification. Fortunately these stories of Mr. Kipling's form their own best excuse for this, their first appearance together in book form." (Actually all but eight of the thirty stories had appeared in the now excessively rare "Turn-

overs," Allahabad, 1889–1890, paper-covered compilations of material that had previously appeared in "The Civil and Military Gazette.")

"Abaft the Funnel" appeared in the summer of 1909. A few weeks later Doubleday, Page & Co., Kipling's American publishers, brought out an authorized edition under the same title and containing the same material, save that "A. F.'s" preface was replaced by the following signed "Author's Note": "Messrs. B. W. Dodge & Company have issued without my knowledge or sanction the following odds and ends unearthed from newspaper files of twenty years ago, and therefore unprotected by copyright. I should never have reprinted them, but Messrs. Dodge's enterprise compels me to do so."

In an effort to kill the sale of the Dodge book, the authorized issue was placed on sale at nineteen cents a copy—this in a day when most duodecimo fiction was issued at a dollar and a half a copy, with many retailers cutting the price to a dollar and eight cents. Assuredly

in this instance there could be no "suspicion that the venture is purely a commercial one." The Dodge book, originally appearing with gold lettering on the cover and backstrip, soon yielded this finery in favor of cheaper red lettering, and eventually disappeared from the market. Much of the edition must have been remaindered, because most of the copies which now appear for sale are in pristine condition. The nineteen-cent authorized issue—a first edition only for the brief "Author's Note"—is a much scarcer book.

Most Kipling collectors are glad to admit one or both of these volumes if for no other reason than their interesting history. The book has never been reprinted in England, and the material in it has never been published in any of the collected editions of Kipling's works.

Lest it be assumed that every Kipling item that had its first book publication in America resulted from piratical activities or efforts to prevent them, a few instances of authentic American first issues concerned with neither of these groups may be in order. "The Seven

Seas" (1896), "The Day's Work" (1898), and "Kim" (1901), among others, appeared first in America, the English editions being published later with the same dates. "From Sea to Sea" (1899) and "Songs from Books" (1912) were not published in England until 1900 and 1913 respectively. "A Letter from Rudyard Kipling on a Possible Source of The Tempest," privately printed at Providence, Rhode Island, in 1906, in an edition of fifty-two copies, likewise possesses the distinction of having been reprinted (from the *Spectator*) with Kipling's permission. Mr. McCutcheon's copy sold in 1925 for $230.

The first American edition of "Alice's Adventures in Wonderland" also has an interesting history in spite of the fact that it involved no American publisher in moral turpitude. The book was first published in England in 1865, at a time when its author was known only to the relatively small circle of readers (most of them not too enthusiastic) who would have business with a "Syllabus of Plane

Algebraical Geometry." Lewis Carroll (himself hardly accustomed to the pseudonym as yet—does an author who adopts an alias ever really become accustomed to it?) was dissatisfied with the printing of the Tenniel illustrations when "Alice" first appeared, and those copies which had got into circulation were recalled, and the owners told that copies of the new printing would be supplied them. (My unqualified advice to any book-buyer who ever finds himself in a similar situation is to cling to that which he already has.) The 1865 "Alice," however, seems to have been regarded as good enough for export, if not for home consumption, and a number of copies, with an American title page tipped in bearing the name of D. Appleton and Company, crossed those seas whose freedom had so recently been in bitter dispute. It is only fair to add that the illustrations in this edition seem to me, from an inspection of several copies, to be excellent reproductions, which may mean that the English publishers could not share the author's

point of view and did not regard the shipment to America as examplars of an inferior product.

At all events, owners of the London (1865) copies, with deplorable lack of foresight, returned their books (which were promptly put out of existence) with such zeal that only two or three 1865 "Alices" are known of today. A good indication of the unattainability of the book is that Sidney Herbert Williams, author of the definitive Lewis Carroll bibliography, has never seen one, and that there is no copy in the British Museum. There are copies in the Morgan and Huntington collections in this country, and there is at least one on the shelves (or in the safe) of an individual American collector.

The New York (1866) "Alice" is not quite in the class of its earlier sister (or rather its alter ego, since except for the tipped-in title page it is the same book), but it is an excessively rare item. It is certainly infinitely harder to come by than the London (1866) edition—the one of which copies were sent to purchasers

of the 1865 issue who were insane enough to return them.

Which of these three issues should be regarded as the first edition? The London (1866) edition is invariably catalogued "first edition" by dealers and auction houses, though "first available edition" might be a more accurate designation. Mr. Williams makes out an excellent case, in a ten-page explanation of the three issues, why the London (1865) edition should be looked upon as the first issue of the first edition, the New York (1866) issue as the second issue of the first edition, and the London (1866) issue as the second edition. The mainstay of his argument is the fact that the copies printed in London in 1865 were not suppressed at the source, but were actually put in circulation—that is, published. For all that, dealers will continue to call 1866 London copies first editions, and collectors, though in full possession of "Alice's" history, will continue to acquiesce. No chicanery is involved, or, if it is, the collector is as much a party to it as the dealer. The situation is merely the out-

growth of a gentleman's agreement whereby, no copies of the earliest "Alice" being procurable, she is simply presumed dead, or never to have been born.

Approaching in scarcity the rechristened New York edition of "The Nigger of the Narcissus" is Joseph Conrad's "Typhoon," published in America in 1902 and in England, with three stories added, in 1903. It is worth remarking here that the difference of a year on a title page may not denote the lapse of a literal twelvemonth. As a matter of fact, the London "Nigger," dated 1898, was published in December, 1897, only two or three days after the appearance in New York of "The Children of the Sea," with its 1897 title page. Such a seizure of time by the forelock is a common and legitimate publishing practice—as legitimate, certainly, as the announcement of a 1928-model sport roadster in the fall of 1927. Would the value of "The Children of the Sea," however, suffer if the London "Nigger" had been dated 1897? Undoubtedly it would.

Several later American issues of Conrad preceded the English issues, but most of these are common in both forms. Among them are "Victory" (1915), "The Arrow of Gold" (1919), "The Rescue" (1920) and the uncompleted "Suspense" (1925).

Incidentally, Conrad's painstaking bibliographer, Thomas J. Wise, makes some pertinent observations on the England-America problem in the foreword to his bibliographies (London, 1920; revised edition, 1921—the quoted passage is in both editions):

"In planning the Bibliography the scheme adopted has been to describe in full every First Edition, whether it be English or American. Further to describe in full every First English Edition; and finally to mention the publisher's name and the date of publication of every volume, not an actual princeps, as it first appeared in America. The average collector will probably be content to possess a set of the First English Editions; but the advanced collector will certainly endeavour to acquire both the English and the American

First Editions of every book. Not only are some of the American editions, as has been said, the actual First Editions; not only were some of them published under different names, thereby giving them a distinct importance of their own; but in nearly every, if not in every, instance, the texts of the two editions differ considerably."

John Masefield's long narrative poem "Dauber," issued separately in England in 1913, had appeared in America in 1912 in the collection entitled "The Story of a Round-House," and "St. George and the Dragon" (London, 1919) contains addresses which had been published in New York the preceding year as "The War and the Future." And William Butler Yeats's "The Cutting of an Agate," published in New York in 1912, was not issued with a London title page until 1919.

III

Dealers no less than collectors are divided in their interpretation of the term first edition.

Most dealers incline, however, to favor first English as against first American editions of English authors. Rarely, for example, will one find Stevenson's "St. Ives" (London, 1898) catalogued as the first English edition; nine dealers out of ten will designate it first edition, despite the fact that it appeared in New York in 1897. I recall the good-natured helplessness with which a small dealer remarked that while a certain important competitor would turn up an intolerant nose at mention of some of the common American firsts of established English authors, he was unaccountably eager to handle such American imprints as would bring two or three hundred dollars or more.

This criticism is not altogether fair. What's sauce for the bulldog is sauce for the eagle; if the average bookseller favors the London imprint in the books of an English author, he favors the New York or Boston or Philadelphia imprint in the instance of an American author regardless of actual priority of printing.

There exists hardly a more distinctively American book than the Hartford (1876) edition of "The Adventures of Tom Sawyer." Either it or its cousins of later date but otherwise similar appearance—blue cloth binding, crude but well-loved illustrations and plenty of them—is familiar to hundreds of thousands of American boys who are no longer boys. I shall never forget the exultant thrill with which, in the company of my father, I passed out through the baize-covered swinging doors of the Russell Library at Middletown, Connecticut, and along the walk flanked by a pile of Civil War cannon balls with a square blue copy of "Tom Sawyer" under one arm, recommended to me by a forgotten well-wisher, given into my custodianship by benevolent authority, and duly assigned as the very first entry on my very first library card.

Certainly no Mark Twain enthusiast would consider any theory of book collecting which, put into practice, would exclude the first issue of the Hartford edition of "Tom Sawyer" from his shelves. Yet "Tom Sawyer" had ex-

isted as a book for more than six months before the first copies of the Hartford edition were off the press. Mark Twain's bibliographer, Merle Johnson, has established the fact that the date of original publication in England was June 9, 1876, that copies of the Hartford edition were filed at the Library of Congress January 2, 1877, and that the Hartford books were "probably on the market during the last week of 1876." It is doubtful, therefore, if any young patriot numbered among his centennial-year Christmas presents a copy of the American issue, though conceivably on the same occasion cohorts of English youngsters may have suffered in silent disgust from the receipt of copies of a book which they had read the previous summer.

The English "Tom Sawyer" is no commoner than one would expect of a boys' book published half a century since. The last catalogue quotation for it which I can discover was $35. The American first issue, in fine condition, is not dear at ten times that figure.

Mr. Johnson himself discusses the English-

American question, for it affects numerous Mark Twain items besides "Tom Sawyer." "The largest point at issue for the collector who does not wish to be omnivorous in his purchases," he declares, "lies between the English and American editions. . . . Many bibliophiles claim with authority that the collector should choose for a preferential set those books published in the author's own country, even if some of the items have been previously issued in another country. In the Twain case nearly all the books were first issued in England, some pirated, but most by arrangement for purposes of copyright protection before the passage of the present act." In nearly every instance of prior English publication, the difference in time was usually only a few days.

Mark Twain early in his career enjoyed that proof of universal endorsement and established prestige that is implicit in the fact of piracy—not all examples of literary buccaneering, we may note with such pride as the circumstances warrant, are American productions. Bret

Harte repeatedly won a similar distinction at the hands of the same chief offender—John Camden Hotten of London, probably the most alert and enterprising exponent of grand larceny whose name ever graced the foot of a title page. It is matter for elation among honest men that Hotten caught a tartar in Tennyson, who won from him, in a private arrangement that ended a law-suit, one hundred pounds damages, an apology, and all available copies of "Poems MDCCCXXX MDCCCXXXIII" (London, 1862). Thereafter, as a pirate of the better order should, Hotten seems to have devoted most of his considerable talents to the exploitation of helpless foreigners.

By the time Bret Harte's first full-length novel was ready to appear, however, steps had been taken to check any further unauthorized incursions on his popularity. "Gabriel Conroy," while still running serially in *Scribner's Monthly,* was published in three volumes in 1876 by Frederick Warne and Co. of London, "in order that the rights of copyright which

have been secured may be fully maintained." This London edition preceded the Hartford edition of the same year which has caused collectors a little pleasant trouble owing to the existence of two issues, the first (and scarcer) having a tiny black bear on the backstrip.

Three collections of the shorter pieces of Stephen Crane with London imprints contain first book printings of a considerable body of material. "The Open Boat" was published on both sides of the Atlantic in 1898, but the English edition has nine stories which did not appear in the American. "The Monster" appeared in New York in 1899 and in London two years later, but the London edition is augmented by the inclusion of five previously uncollected stories. "Last Words," appearing in London posthumously in 1902, consists entirely of hitherto uncollected material—as Vincent Starrett remarks in his bibliography, "far from being Stephen Crane's 'last words,' they are almost his first." James Whitcomb Riley's "Old-Fashioned Roses" was first published in England (1888). Christopher Morley's first

book, "The Eighth Sin," was published in 1912 at Oxford when Mr. Morley was in residence as a Rhodes scholar. The four books by Ambrose Bierce which appeared originally in London include his first three productions. Robert Frost's first two books—one of them the epochal "North of Boston"—were published in London while Mr. Frost was living in England. A dozen volumes written or edited by Louise Imogen Guiney originally appeared in England. Hawthorne's "The Snow Image" was published in London in 1851—the first American edition (Boston) is dated 1852; "The Wonder Book" also appeared in London in 1851, in two issues, by two different publishers—the Boston edition is dated 1852.

IV

The data presented in the foregoing pages will, I think, convince the beginning collector that the question of first American and first English editions is one that must call for an answer before he has ventured far down the

collecting road. Conceivably he may, and doubtless often does, progress a good way before he comes to a decision, but if he had the journey to begin over he would have his itinerary carefully planned in advance—and will so plan it in assuming the delightful burden of an added favorite. I do not mean to imply that he is likely to affiliate himself with either of the first two groups in the three already listed—the hard-and-fast diehards who carry the business of geography on the one hand, and of chronology on the other, to the bitter and literal end.

Any collector who hews to the line with such uncompromising strictness is bound sooner or later to find himself confronted with problems that can be solved only by overriding his own rules. How else can he conduct himself, for instance, if he decides to collect Henry James? Born in America, educated abroad before he matriculated at Harvard, a resident of England and Italy from his twenty-sixth year to his death at the age of seventy-three, and a naturalized Englishman the last year of

his life, Henry James provides one of the most complicated situations in the realm of bibliography.

His own bibliographer, Le Roy Phillips, discusses the English-American puzzle in his introduction:

"While work by Mr. James is universally labelled, classified, and catalogued as '*American* Fiction,' '*American* Biography,' and the like, yet by reason of his long residence in England and close association with London publishers, implying that the English editions of his later books were issued more directly under the author's personal supervision than those offered in this country, the usual preference for first American editions of American authors and first English editions of English authors is in his case uncertain. When a book is issued simultaneously in both countries there are, even in America, some buyers of Mr. James who give precedence to the volume with the English imprint as the one to be included in their collections of first editions. When the date of imprint is the same, or a

title appeared at approximately the same time in both countries, I have included descriptions of the first American and first English editions."

Mr. Phillips, it will be noted, does not attempt to solve the problem himself. No more he should. It is purely, as the parliamentarians have it, a question of personal privilege.

And what, if anything, is the collector to do with the problem of books which appear in England and America under different titles? An interesting story is likely to lie behind every such metamorphosis—a story certainly of some bibliographic interest—as has been noted in "The Children of the Sea." What of Conrad's "Some Reminiscences," appearing in America as "A Personal Record" (an improvement which does not altogether compensate for the injustice done "The Nigger of the Narcissus"); of James Stephens's "The Charwoman's Daughter," known to us as "Mary, Mary," and "The Adventures of Seumas Beg," Americanized as "The Rocky Road to Dublin"; of George Moore's "A Mummer's

Wife," rechristened (in Chicago) "An Actor's Wife"; of Stevenson's "Catriona," appearing in New York, originally and ever since, as "David Balfour"; of Charles G. D. Roberts's "Babes of the Wild," altered in America to "Children of the Wild"; of Eden Phillpotts's "The Marylebone Miser," here known as "Jig-Saw"; of Ronald Firbank's "Sorrow in Sunlight," which had appeared earlier in America as "Prancing Nigger" (not, fortunately, as "Prancing Child";) of Arnold Bennett's "Those United States," inevitably Americanized as "Your United States"; of Stephen Graham's "Quo Vadis Europa?" brought to New York as "Europe—Whither Bound?"; of Sir Arthur Conan Doyle's "The Tragedy of the Korosko," imported to Philadelphia as "A Desert Drama"; of H. M. Tomlinson's "Under the Red Ensign," published in New York as "The Foreshore of England"? Similar alterations have been made in the titles of books by American authors published in England: Hawthorne's "The Marble Faun" was first known in England as "Transforma-

tion," and is still so known; Stephen Crane's "Maggie, a Girl of the Streets" was prudishly converted into "Maggie: A Child of the Streets"; Irvin Cobb's "Paths of Glory" was Anglicized into "The Red Glutton"; Edith Wharton's second book, "The Touchstone," became "A Gift from the Grave"; Bret Harte's "Openings in the Old Trail" was altered to "On the Old Trail"; Willa Cather's "Alexander's Bridge" was turned into "Alexander's Bridges," Mark Twain's "Following the Equator" into "More Tramps Abroad," and Ernest Hemingway's "The Sun Also Rises" into "Fiesta."

There is some demand, as there should be, for first American editions of English books that is quite unrelated to the question of priority of publication. Certainly there should be a powerful sentimental attraction—which is, after all, the pleasantest basis of book collecting—in a copy of a book which introduced a man to a country, particularly when the country is our own. Stevenson was so introduced

to America by "Travels With a Donkey in the Cevennes," published in Boston in 1879, the year of its original London publication. The McCutcheon copy of the Boston issue sold for fifteen dollars. The first American editions of Rudyard Kipling must enjoy at least a fair market since many dealers regularly catalogue them, and Mrs. Livingston has established what I hope will be a bibliographic precedent by listing both English and American first editions, regardless of strict stop-watch precedence. A four-volume set of the first American editions of Kipling's Indian stories (New York, 1889–1891) brought $120 in 1927 at its first auction appearance. A similar demand for the first American editions of Thomas Hardy is, I think, inevitable, though it may have to wait upon the preparation of a definitive Hardy bibliography. First American editions of Joseph Conrad are quoted by many dealers, and the remarkable Curle collection had an almost complete representation of them.

V

A similar sentimental attraction will always exist toward examplars of the original American publication of the world's greatest books. Here priority of publication elsewhere means nothing. Does it matter that the Bible had existed as a printed book two centuries before a Bible was printed in America? In 1663 there appeared, from the Cambridge press of Samuel Green and Marmaduke Johnson, John Eliot's translation of the Scriptures "into the Indian language. . . . Ordered to be Printed by the Commissioners of the United Colonies in New-England, at the Charge, and with the consent of the Corporation in England. For the Propagation of the Gospel amongst the Indians in New-England." It was no fault of devoted John Eliot that the Gospel did not propagate rapidly enough to prevent the outbreak of King Philip's War a dozen years later, nor has that fact served to dampen the ardor of collectors. At the Brayton Ives sale in 1891 an Eliot Bible followed a Gutenberg

on the auction block, the former realizing $1650, a ridiculous bargain in the light of today.

Eighty years elapsed before a second Bible was published in America, this time by Christoph Saur of Germantown, Pennsylvania, in German. And not until 1782—thirty-nine eventful years later—did the Scriptures finally appear in America in English in an edition bearing the imprint of Aitken of Philadelphia. Thirteen devout Colonies fought through almost the whole Revolution depending for spiritual sustenance on Bibles printed in the enemy's country. The Saur and Aitken Bibles are highly desirable collector's items, but neither is ever likely to attain the regal eminence occupied by the Eliot translation, "the only Bible," as the Reverend Cotton Mather, who obviously would have made a competent bookseller, described it, "that ever was printed in all America, from the very foundation of the World."

Milton's "Paradise Lost" with other poems was first published in America in 1777 in a

two-volume Philadelphia edition. A dealer catalogues the item at $40. Not until eighteen years later—within a century of "The Red Badge of Courage"—was the first American edition of Shakespeare published, also with a Philadelphia imprint—eight volumes, 1795–'96. It contained Dr. Johnson's notes—the first London edition with these notes, also in eight volumes, had appeared in 1765. It is interesting to note that the Philadelphia Shakespeare was not only the first American edition, but the first edition of Shakespeare produced outside the British Isles. The Adam copy sold in 1926 for $140.

Only one copy of the first American edition of the first part of "Pilgrim's Progress" (Boston, 1681)—that in the Boston Public Library—is known to exist. It followed the publication of the first English edition after three years. The second part was originally published in England in 1684, and sixty years elapsed before its first appearance under American auspices, "adorn'd with cuts."

Samuel Richardson's "Pamela" was first

published in America in 1744, and two circumstances lend this edition a transcending interest. The Philadelphia "Pamela" was the first novel printed in America, and the printer was Benjamin Franklin. The masterpiece of Franklin's press was his "M.T. Cicero's Cato Major, or His Discourse of Old-Age," published the same year, which Franklin himself in later years erroneously referred to as "the first translation of a classic in the Western World." As a matter of fact, in 1735 Franklin himself had published "Cato's Moral Distichs, Englished in Couplets," and six years earlier Samuel Keimer of Philadelphia, for whom Franklin had worked, had published "Epictetus his Morals."

Robert Burns did not have to wait so long as Shakespeare, or even so long as Samuel Richardson, for the honor of an American imprint. The famous Kilmarnock issue of "Poems, Chiefly in the Scottish Dialect" was only two years old, and the first London edition one year old, when editions of Burns were published in Philadelphia and New York

(1788). It is uncertain which appeared first, but the New York issue is much the scarcer.

VI

The question of international collecting reciprocity is not one that affects solely England and the United States. An expensive Kipling oddity is "With Number Three, Surgical and Medical, and New Poems," published in 1900 by an English bookstore in Santiago de Chile. Mrs. Livingston states that only four hundred copies were printed and only a few sold, so that in 1911 a part of the remaining copies were pulped. The book is now scarce enough to sell for around three hundred dollars. Benjamin Franklin's famous autobiography first appeared not in America or even in England or in an English version, but in Paris in a French translation made direct from the manuscript (1791). Stevenson's "Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu" was first issued at Sydney in a small privately printed edition; "An Object of

Pity," a romance "by many competent hands," including Stevenson's, was also first put in type at Sydney in a small privately printed issue, despite the playful "Imprinted at Amsterdam" on the title. Members of the convict settlement in Van Diemen's Land (Tasmania) published a complete "Pickwick" in 1838, copies of which have made their way into several notable Dickens collections.

VII

The problems posed by the citation of the foregoing data must, as has been said, be decided by the collector himself. He will inevitably be influenced by considerations that have no coldly rational bearing on the principal question at issue. Paradoxically, he will find himself swayed toward a certain book because it is excessively scarce, and toward a certain other book because it is excessively common. He will, if he is wise, not permit himself to be put right by friends and well-wishers; he will take his pet bibliographer with a grain of

salt; he will heed the dictates not of his own conscience, but of the moment's whim. For the supreme pleasure of book collecting is to chart an inviolable itinerary, to resolve to hold to it, and then, without malice prepense, to stray down whatever lane may beckon—by preference a lane of many turnings, one of which, mayhap, will one day return the traveler to the highroad of his scorn.

A BIBLIOCATECHISM

A BIBLIOCATECHISM

THE half century of questions which follow this introductory address trail tardily in the wake of the recent upheaval in the publishing world occasioned by every other individual's attempting to get out a question book at the same time. The present list was under way before the late rush had begun, and with more enterprise on the part of the compiler might have been hurled into the thick of the scrimmage. The business of assembling it, however, was initiated as a lackadaisical affair and was so continued.

There is a pernicious quality in all questioning done from the vantage ground of seeming omniscience—it was, perhaps, not wholly a coincidence that the first question posed in Genesis came from the jaws of the serpent. In extenuation, therefore, I wish to make it plain that many of my questions were quite baldly

built up backwards from the answers, that a heavy majority of them are the result of (I trust) honest journeymanship rather than inspiration, and that in only one or two spots (No. 39, for example) did the compiler himself thrill with pride in true creative handiwork.

The questions themselves have little enough to do with book collecting; the only excuse that can be offered for their inclusion in the present treatise is that it seems reasonable to assume that a collector's interest in books extends beyond the shade of the binding and the date on the title page, and reaches to the author himself. There is, however, no ulterior schoolmarm purpose in the questions; they are designed simply to give the reader the opportunity to pass an unpleasant evening.

Some of the questions are more difficult than others; no one of them, I hope, is tricky or unfair. An effort has been made to avoid matters of opinion and to bulwark the list on matters of fact. Such judiciary designations as "noted" and "famous" have sometimes been

employed, but chiefly as vicarious whistling to keep up the answerer's courage—to indicate that the books and authors under discussion are at least important enough to merit his awareness.

Ease in the disposal of inquisitions of the type here exemplified proves nothing, of course. Knowledge is power, but not necessarily fact-power. The parson who asked the 'prentice seaman if he could box the compass (he could) and again if he could box it backward (he could) may have been a man of broad and deep learning despite his inability to gratify the seaman's request that he reciprocate the display of professional wisdom by reciting the Lord's Prayer forward and then backward. And the seaman himself, though possibly ignorant of the argosy of Saint Paul, could doubtless have visualized the story of his shipwreck better than the most learned of landlubberly commentators.

A word on scoring: It will be most convenient to allow twenty points to each question, making a possible maximum of a thousand

(try and get it)—a method which will permit credits of one for each element of a twenty-part question (as in Nos. 6, 15, and 19).

THE QUESTIONS

1. What two American novelists wrote biographical sketches of successful Presidential candidates which were used as campaign literature?
2. What contemporary British author was named after the village near which his father first met his mother?
3. Give the main titles and authors of the books which have these second titles:
   (a) An Epoch of Rest
   (b) The New Pilgrim's Progress
   (c) The Whale
   (d) The Silver Skates
   (e) Maid, Wife and Widow
   (f) Life Among the Lowly
   (g) Life in the Woods
   (h) The Sources of the Susquehanna
   (i) 'Tis Sixty Years Since
   (j) What You Will
4. What writer left two unfinished novels at his death both of which were subsequently published, one as a fragment, the other completed by another hand?
5. What famous book was not published until more than a century after the death of its author?
6. Give the full names of
   (a) Arnold Bennett
   (b) Willa Cather
   (c) Charles Dickens
   (d) Austin Dobson
   (e) George du Maurier
   (f) Robert Frost
   (g) George Gissing
   (h) Bret Harte

(i) Lafcadio Hearn (o) Eugene O'Neill
(j) Leigh Hunt (p) DanteGabriel Rossetti
(k) Vachel Lindsay (q) Robert Louis Stevenson
(l) Jack London (r) Booth Tarkington
(m) Joaquin Miller (s) Bayard Taylor
(n) Frank Norris (t) Oscar Wilde

7. What eighteenth-century book that has become a classic did not carry on its title page until its seventh edition the name by which it is now generally known?

8. Why was Danny Deever hanged?

9. Name two famous nineteenth-century novels that contain exactly one hundred chapters each.

10. Give the last names (at the time of their first appearance) of the following title characters and tell who wrote the books:
    (a) Sister Carrie
    (b) The Hand of Ethelberta
    (c) My Ántonia
    (d) Mliss
    (e) Pamela
    (f) Lilian
    (g) Eve's Ransom
    (h) Maggie, a Girl of the Streets
    (i) Trilby
    (j) Mary, Mary

11. Who discovered the following countries?

(a) Glubbdubdrib	(f) Anchuria
(b) Erewhon	(g) Xanadu
(c) Altruria	(h) Runazar
(d) Graustark	(i) Utopia
(e) Zenda	(j) Labassecour

12. What writers published early books under these pseudonyms?
    (a) Ellis Bell
    (b) John Sinjohn
    (c) Henry Harford
    (d) Michael Angelo Titmarsh
    (e) Benj. F. Johnson, of Boone
13. What two novels, one by an Englishman, the other by an American, would be recalled to one who had read them by the spectacle of a man carrying a bird in a cage?
14. Give in more ample form the titles of the books which are popularly known as
    (a) Gulliver's Travels
    (b) Robinson Crusoe
    (c) Dombey and Son
    (d) The Sketch Book
    (e) Tristram Shandy
15. A cardinal number is omitted from each of the following book titles. Supply it, and name the author:
    (a) The —— Admirals
    (b) A Set of ——
    (c) Poems by —— Brothers
    (d) —— Men in a Boat
    (e) The —— Mulla-Mulgars
    (f) The —— Million
    (g) A Tale of —— Cities
    (h) Tales of —— Cities
    (i) The —— Men
    (j) —— Men (*fewer than ten*)
    (k) —— Men (*more than ten*)
    (l) Soldiers ——
    (m) —— O'Clock
    (n) The —— Lamps of Architecture
    (o) Anna of the —— Towns

(p) The —— Impostors
(q) —— Years Before the Mast
(r) —— Years in the French West Indies
(s) ——
(t) —— Stories and a Dream

16. What American author whose name is chiefly associated with California was born within a few miles of New England? What American author whose name is chiefly associated with New England was born in California?
17. Give the complete names of the following writers, all of whom are best known by their initials:

(a) J. M. Barrie	(f) H. L. Mencken
(b) W. S. Gilbert	(g) A. A. Milne
(c) W. H. Hudson	(h) T. F. Powys
(d) D. H. Lawrence	(i) J. C. Squire
(e) E. V. Lucas	(j) H. G. Wells

18. Name the two most famous English writers who were born in India.
19. The blank spaces in the following book titles represent the names of colors. Fill in the blanks and name the authors.
(a) The —— Letter
(b) The —— Carnation
(c) The —— Company
(d) In —— and ——
(e) The —— Sister
(f) The —— Badge of Courage
(g) The —— Overcoat
(h) The —— Hat
(i) A Pair of —— Eyes
(j) The —— Land That England Lost
(k) The —— Decade

(l) The —— Goddess
(m) The —— Monkey
(n) A Study in ——
(o) —— Oxen
(p) The —— Room
(q) The King in ——
(r) The Woman in ——
(s) Where the —— Begins
(t) —— Marsh

20. Name one English and one American banker who achieved literary standing as poets.
21. What nineteenth-century European war is best known, certainly to American readers, by reason of a poem narrating an incident in it?
22. Give the exact date—month, day of the month, and year—of the collapse of the one-hoss shay. What is the title of the poem which chronicles the incident?
23. How many packs of cards did Ah Sin have concealed in his sleeves? What is the title of the poem which sets forth his chicanery and its discovery? Give the month and day of his exposure.
24. What is the smallest living creature that has been immortalized in poetry? Quote the poem's two best-known lines.
25. The name of what English author survives also in the name of an article of furniture?
26. What famous book of American poetry was originally published in an edition for which the author set much of the type?
27. What English and what American poets served under assumed names in the ranks of their respective armies?

28. What noted authors wrote the following relatively obscure books?
    (a) The Contagiousness of Puerperal Fever
    (b) Twelve Months in a Curatorship
    (c) History of Animated Nature
    (d) Doctrine and Discipline of Divorce
    (e) An Enquiry into the Causes of the Late Increase in Robbers
    (f) The Stranger in Lowell
    (g) The Soul of Man Under Socialism
    (h) The Political History of the Devil
    (i) A Journey to the Western Islands of Scotland
    (j) Some Aspects of the Admirable Enquiry into the Loss of the *Titanic*
29. State who among the following writers married and who remained bachelors:
    (a) Geoffrey Chaucer
    (b) Samuel Johnson
    (c) James Boswell
    (d) Charles Lamb
    (e) John Keats
    (f) Washington Irving
    (g) Edgar Allan Poe
    (h) Walt Whitman
    (i) John Greenleaf Whittier
    (j) James Whitcomb Riley
30. The following book titles are cited incorrectly. Give the correct titles and name the authors:
    (a) The American Tragedy
    (b) Alice in Wonderland
    (c) Death Comes to the Archbishop
    (d) Poems of the Past and Present
    (e) A Connecticut Yankee at King Arthur's Court

31. What long poem is best remembered by reason of the short lyrics scattered through it?
32. What American who later became a cabinet member wrote an anonymous novel?
33. What English poet buried some of his unpublished manuscript in his wife's coffin, later, at the urging of friends, submitting to its disinterment and publication?
34. What English writer of scores of books of travel, folklore, history, ancient manners, biography, theology, memoirs and fiction is best known as the author of a hymn?
35. What is the most famous biography in English of a woman by a woman?
36. Give the sources of the following book titles and tell who wrote the books:
    (a) A Modern Instance
    (b) Burning Daylight
    (c) Gentle Julia
    (d) A Passage to India
    (e) If Winter Comes
    (f) Can Such Things Be?
    (g) The Golden Bowl
    (h) Far from the Madding Crowd
    (i) O Pioneers!
    (j) Virginibus Puerisque
37. In what books, written by whom, are these characters found?
    (a) Injun Joe
    (b) Binny Wallace
    (c) Madame Defarge
    (d) Brian de Bois-Guilbert
    (e) Carol Kennicott
    (f) Reverend Arthur Dimmesdale
    (g) Abimelech V. Oover
    (h) Elfride Swancourt

(i) Parson Abraham Adams
(j) Dr. Primrose

38. What poet wrote an elegy to a dachshund?
39. Name two novels in which a boy disguised as a girl is found out because, when something is tossed at him, he puts his knees together instead of spreading them apart to catch the object in his skirt.
40. What woman novelist published four books during her lifetime, all of which appeared anonymously?
41. What is an epithalamium? Who wrote the most famous one in English?
42. Who wrote the poem which opens "'You are old, Father William,' the young man cried," and who the poem which opens "'You are old, Father William,' the young man said"?
43. What author projected a history that was designed to cover a period of some one hundred and fifteen years and died while working on the fifth volume, having covered only fifteen years?
44. What poet said of himself, "I awoke one morning and found myself famous"? Which of his works achieved this condition for him?
45. What writer of four novels is best known as the biographer of his father-in-law?
46. What English dramatist who was successively bricklayer, soldier, actor, prisoner charged with murder, and poet laureate is best remembered as the author of a song? What line in the song is almost universally misquoted?
47. What is the most famous book ever written in prison?
48. What was the name of the celebrated jumping frog of Calaveras County?

49. What poet's heart was snatched from the flames by a friend as the body was being cremated?
50. What Presidents of the United States wrote the following books?
    (a) Fishing and Shooting Sketches
    (b) History as Literature
    (c) Have Faith in Massachusetts
    (d) Mere Literature
    (e) This Country of Ours

ANSWERS TO A BIBLIOCATECHISM

1. Nathaniel Hawthorne wrote a "Life of Franklin Pierce," his friend and college contemporary, and William Dean Howells a "Sketch of the Life and Character of Rutherford B. Hayes," as well as the life of Lincoln in the "Lives and Speeches of Abraham Lincoln and Hannibal Hamlin."
2. John Lockwood Kipling, born at Burslem, in Staffordshire (the Bursley of Arnold Bennett's Five Towns), met Alice Macdonald of Endon, in the same county, while they were attending a picnic on the shores of a lake between the villages of Rudyard and Bushton. Of the union which followed this meeting Rudyard Kipling was born in 1865.
3. (a) News from Nowhere, by William Morris.
   (b) The Innocents Abroad, by Mark Twain.
   (c) Moby-Dick, by Herman Melville.
   (d) Hans Brinker, by M. E. Dodge (Mary Mapes Dodge).
   (e) The Cloister and the Hearth, by Charles Reade.

(f) Uncle Tom's Cabin, by Harriet Beecher Stowe.
(g) Walden, by Henry David Thoreau.
(h) The Pilot, by James Fenimore Cooper.
(i) Waverley, by Walter Scott.
(j) Twelfth Night, by William Shakespeare.

4. On the morning of his death in 1894 Robert Louis Stevenson dictated the broken sentence which terminates "Weir of Hermiston." The fragment was published two years later. "St. Ives," on which Stevenson had spent much time in 1893 and 1894, was concluded by (Sir) Arthur Quiller-Couch and published in 1897.

5. Samuel Pepys died in 1703, bequeathing his extensive library to Magdalene College, Cambridge. Twenty-five years later certain manuscript volumes therein attracted a moment's attention, but nothing came of the matter. Not until 1819 was a serious effort made to decipher the shorthand characters in these volumes. The task occupied three years, and the result (in somewhat abridged form) was published in 1825. The diary of Pepys's contemporary, John Evelyn, enjoyed a parallel experience. Evelyn died in 1706, but the diary was not published until 1818. It was, in fact, the publication of Evelyn's diary which led to the deciphering of the Pepys manuscript.

6. (a) Enoch Arnold Bennett
(b) Willa Sibert Cather
(c) Charles John Huffham Dickens
(d) Henry Austin Dobson
(e) George Louis Palmella Busson du Maurier
(f) Robert Lee Frost
(g) George Robert Gissing
(h) Francis Bret Harte

(i) Patricio Lafcadio Tessima Carlos Hearn
(j) James Henry Leigh Hunt
(k) Nicholas Vachel Lindsay
(l) John Griffith London
(m) Cincinnatus Hiner Miller
(n) Frank Benjamin Franklin Norris
(o) Eugene Gladstone O'Neill
(p) Gabriel Charles Dante Rossetti
(q) Robert Lewis Balfour Stevenson
(r) Newton Booth Tarkington
(s) James Bayard Taylor
(t) Oscar Fingal O'Flahertie Wills Wilde

7. Samuel Johnson's "Rasselas" was originally published in 1759 as "The Prince of Abissinia" (although on the first page of the text in this and subsequent editions it was designated "The History of Rasselas, Prince of Abissinia"). Not until the seventh edition (1787) did the word "Rasselas" appear on a title page printed in England, but an unauthorized American edition had been published in 1768 which called the book "Rasselas."
8. "'E shot a comrade sleepin'."
9. George Borrow's "Lavengro" and Charles Reade's "The Cloister and the Hearth."
10. (a) Meeber — Theodore Dreiser
    (b) Chickerel — Thomas Hardy
    (c) Shimerda — Willa Cather
    (d) Smith — Bret Harte
    (e) Andrews — Samuel Richardson
    (f) Share — Arnold Bennett
    (g) Madeley — George Gissing
    (h) Johnson — Stephen Crane
    (i) O'Ferrall — George du Maurier

(j) Makebelieve — James Stephens
Note: (j) was published in England as "The Charwoman's Daughter."

11. (a) Jonathan Swift in "Gulliver's Travels."
(b) Samuel Butler, in "Erewhon" and "Erewhon Revisited."
(c) William Dean Howells, in "A Traveler from Altruria" and elsewhere.
(d) George Barr McCutcheon, in "Graustark" and elsewhere.
(e) Anthony Hope (Hawkins) in "The Prisoner of Zenda."
(f) O. Henry, in "Cabbages and Kings."
(g) Samuel Taylor Coleridge, in "Kubla Khan."
(h) Lord Dunsany, in "Time and the Gods."
(i) Sir Thomas More, in "Utopia."
(j) Charlotte Brontë, in "Villette."

12. (a) Emily Brontë
(b) John Galsworthy
(c) W. H. Hudson
(d) William Makepeace Thackeray
(e) James Whitcomb Riley

13. Thomas Hardy's "The Mayor of Casterbridge" and Frank Norris's "McTeague."

14. (a) Travels into Several Remote Nations of the World . . . By Lemuel Gulliver. First a Surgeon, and then a Captain of several Ships.
(b) The Life and Strange Surprizing Adventures of Robinson Crusoe of York, Mariner . . . Written by Himself.
(c) Dealings with the Firm of Dombey and Son, Wholesale, Retail, and for Exportation.

(d) The Sketch Book of Geoffrey Crayon, Gent.
(e) The Life and Opinions of Tristram Shandy, Gentleman.

15. (a) The Two Admirals, by James Fenimore Cooper.
(b) A Set of Six, by Joseph Conrad.
(c) Poems by Two Brothers, by Alfred, Charles and Frederick Tennyson (despite the title).
(d) Three Men in a Boat, by Jerome K. Jerome.
(e) The Three Mulla-Mulgars, by Walter De la Mare.
(f) The Four Million, by O. Henry.
(g) A Tale of Two Cities, by Charles Dickens.
(h) Tales of Three Cities, by Henry James.
(i) The Four Men, by Hilaire Belloc.
(j) Seven Men, by Max Beerbohm.
(k) Twelve Men, by Theodore Dreiser.
(l) Soldiers Three, by Rudyard Kipling.
(m) Ten O'Clock, by James Abbot McNeill Whistler.
(n) The Seven Lamps of Architecture, by John Ruskin.
(o) Anna of the Five Towns, by Arnold Bennett.
(p) The Three Impostors, by Arthur Machen.
(q) Two Years Before the Mast, by Richard Henry Dana, Jr.
(r) Two Years in the French West Indies, by Lafcadio Hearn.
(s) Seventeen, by Booth Tarkington.
(t) Twelve Stories and a Dream, by H. G. Wells.

16. Bret Harte, born in Albany, New York, and Robert Frost, born in San Francisco.

17. (a) James Matthew Barrie
(b) William Schwenck Gilbert

(c) William Henry Hudson
(d) David Henry Lawrence
(e) Edward Verrall Lucas
(f) Henry Louis Mencken
(g) Alan Alexander Milne
(h) Theodore Francis Powys
(i) Jack Collings Squire
(j) Herbert George Wells

18. William Makepeace Thackeray and Rudyard Kipling.

19. (a) The Scarlet Letter, by Nathaniel Hawthorne.
(b) The Green Carnation, by Robert Hichens.
(c) The White Company, by Arthur Conan Doyle.
(d) In Black and White, by Rudyard Kipling, or In Scarlet and Gray, by Florence Henniker, containing The Spectre of the Real, by Miss Henniker and Thomas Hardy.
(e) The White Sister, by F. Marion Crawford.
(f) The Red Badge of Courage, by Stephen Crane.
(g) The Green Overcoat, by Hilaire Belloc.
(h) The Green Hat, by Michael Arlen.
(i) A Pair of Blue Eyes, by Thomas Hardy.
(j) The Purple Land that England Lost, by W. H. Hudson.
(k) The Mauve Decade, by Thomas Beer.
(l) The Green Goddess, by William Archer.
(m) The White Monkey, by John Galsworthy.
(n) A Study in Scarlet, by Arthur Conan Doyle.
(o) Black Oxen, by Gertrude Atherton.
(p) The Grey Room, by Eden Phillpotts.
(q) The King in Yellow, by Robert W. Chambers.
(r) The Woman in White, by Wilkie Collins.

(s) Where the Blue Begins, by Christopher Morley.
(t) Pink Marsh, by George Ade.

20. Samuel Rogers (1763–1855) and Edmund Clarence Stedman (1833–1908).

21. Tennyson's "The Charge of the Light Brigade" (Balaklava, October 25, 1852) has assuredly done more to immortalize the Crimean War than has any history of it.

22. The one-hoss shay collapsed on November 1, 1855—we even know the precise moment: "Half past nine by the meet'n-house clock" (a. m., that is). The full title of Holmes's poem is "The Deacon's Masterpiece, or the Wonderful 'One-Hoss Shay.'"

23. "In his sleeves, which were long,
He had twenty-four packs."

The poem setting forth Ah Sin's duplicity was entitled by Bret Harte "Plain Language from Truthful James," though it is now universally known as "The Heathen Chinee." The date of Ah Sin's exposure was "August the third, and quite soft was the skies."

24. The smallest living creature immortalized in English song (the smallest best-known creature, at any rate) is the hero (or heroine) of Burns's "To a Louse, on Seeing One on a Lady's Bonnet at Church." The two best-known lines in the poem are:

"O wad some Power the giftie gie us
To see oursels as ithers see us!"

25. William Morris and the Morris chair.

26. The first (1855) edition of Walt Whitman's "Leaves of Grass."

27. Edgar Allan Poe served in the United States Army

as Edgar A. Perry, and Samuel Taylor Coleridge in the British Army under the name of Comberbach.

28. (a) Oliver Wendell Holmes
    (b) Lewis Carroll
    (c) Oliver Goldsmith
    (d) John Milton
    (e) Henry Fielding
    (f) John Greenleaf Whittier
    (g) Oscar Wilde
    (h) Daniel Defoe
    (i) Samuel Johnson
    (j) Joseph Conrad
29. Chaucer, Johnson, Boswell and Poe married; the the other six died bachelors.
30. (a) An American Tragedy, by Theodore Dreiser.
    (b) Alice's Adventures in Wonderland, by Lewis Carroll.
    (c) Death Comes for the Archbishop, by Willa Cather.
    (d) Poems of the Past and the Present, by Thomas Hardy.
    (e) A Connecticut Yankee in King Arthur's Court, by Mark Twain. (Note: The compiler begs leave to comment that he does not regard the locution "Alice in Wonderland" as being quite so reprehensible as "The American Tragedy.")
31. Tennyson's "The Princess." The lyrics are "As through the land at eve we went," "Sweet and low," "The splendor falls on castle walls," "O Swallow, Swallow, flying, flying south," "Thy voice is heard thro' rolling drums," "Home they brought her warrior dead," "Our enemies have fallen," "Ask me no

more," "Now sleeps the crimson petal, now the white."

32. John Hay, author of "The Bread-Winners" (1884).
33. Dante Gabriel Rossetti.
34. Sabine Baring-Gould, author of "Onward, Christian Soldiers."
35. Elizabeth Cleghorn Gaskell's "Life of Charlotte Brontë."
36. (a) "And then the justice . . .
Full of wise saws and modern instances."
Shakespeare: "As You Like It," Act. II, Scene vii.

(b) "We burn daylight."
Shakespeare: "The Merry Wives of Windsor," Act. II, Scene i.

(c) "Have patience, gentle Julia."
Shakespeare: "The Two Gentlemen of Verona," Act. II, Scene ii.

(d) "Passage to India," by Walt Whitman. The line "Passage to India." occurs several times in the poem.

(e) "If Winter comes, can Spring be far behind?"
Shelley: "Ode to the West Wind."

(f) "Can such things be,
And overcome us like a summer's cloud
Without our special wonder?"
Shakespeare: "Macbeth," Act. III, Scene iv. (The "such things" refers to Banquo's ghost.)

(g) "Or ever the silver cord be loosed, or the golden bowl be broken."
Ecclesiastes xii, 6.

(h) "Far from the madding crowd's ignoble strife."
Gray: "Elegy Written in a Country Churchyard."

(i) "Pioneers! O Pioneers!" by Walt Whitman. The title line terminates each of the twenty-six stanzas.

(j) "Virginibus puerisque canto (I sing for maids and boys)."
Horace: Odes III, iii.

The authors of the books in question are: (a) William Dean Howells, (b) Jack London, (c) Booth Tarkington, (d) E. M. Forster, (e) A. S. M. Hutchinson, (f) Ambrose Bierce, (g) Henry James, (h) Thomas Hardy, (i) Willa Cather, (j) Robert Louis Stevenson.

37. (a) The Adventures of Tom Sawyer, by Mark Twain.
(b) The Story of a Bad Boy, by Thomas Bailey Aldrich.
(c) A Tale of Two Cities, by Charles Dickens.
(d) Ivanhoe, by Walter Scott.
(e) Main Street, by Sinclair Lewis.
(f) The Scarlet Letter, by Nathaniel Hawthorne.
(g) Zuleika Dobson, by Max Beerbohm.
(h) A Pair of Blue Eyes, by Thomas Hardy.
(i) Joseph Andrews, by Henry Fielding.
(j) The Vicar of Wakefield, by Oliver Goldsmith.

38. Matthew Arnold, in "Geist's Grave."

39. "The Cloister and the Hearth," by Charles Reade, and "Adventures of Huckleberry Finn," by Mark Twain.

40. Jane Austen's "Sense and Sensibility," "Pride and Prejudice," "Mansfield Park" and "Emma" were all published anonymously during her life-time. "North-

anger Abbey" and "Persuasion" appeared after her death.

41. A song in celebration of a wedding. Edmund Spenser's "Epithalamium" is the most famous poem of its kind in English literature.
42. Robert Southey wrote the first, Lewis Carroll the second, which is, of course, a parody of the first.
43. Thomas Babington Macaulay's "History of England from the Accession of James II," which was to come "down to a time within the memory of men still living" (in 1848) would have embraced the period from 1685 to, perhaps, 1800, the year of Macaulay's birth. Macaulay wrote four volumes; part of a fifth was published after his death in 1859 which brought the history to the general election of 1701.
44. Byron, speaking of the first two cantos of "Childe Harold's Pilgrimage" (1812).
45. John Gibson Lockhart published four novels from 1821 to 1824. In 1837–'8 appeared his biography of Sir Walter Scott. Lockhart's wife was Scott's eldest daughter Sophia.
46. Ben Jonson. The song is "To Celia" ("Drink to me only with thine eyes") and the much-abused line is "But might I of Jove's nectar sup." The "sup" is almost invariably rendered "sip."
47. John Bunyan's "The Pilgrim's Progress."
48. Dan'l Webster.
49. The heart of Percy Bysshe Shelley.
50. (a) Grover Cleveland.
    (b) Theodore Roosevelt.
    (c) Calvin Coolidge.
    (d) Woodrow Wilson.
    (e) Benjamin Harrison.

INDEX OF AUTHORS AND TITLES

(Note: The contents of A Bibliocatechism and Answers to A Bibliocatechism are not included.)

Ade, George.
Artie, 56.
Hand-Made Fables, 56.
Alcott, Louisa May.
Flower Fables, 56.
Aldrich, Thomas Bailey.
The Story of a Bad Boy, 65.

Barrie, Sir James Matthew.
Peter Pan, 66.
Sentimental Tommy, 66.
Bennett, Arnold.
Those United States, 171.
Your United States, 171.
Bible.
Aitken (Philadelphia, 1782), 175.
Eliot translation, 174, 175.
Gutenberg, 23–25, 90, 91, 104, 174.
Saur (Germantown, 1743), 175.
Borrow, George.
Lavengro, 65.
Boswell, James.
Life of Samuel Johnson, 118–120.
Boyd, James.
Drums, 35.
Bunyan, John.
Pilgrim's Progress, 176.
Burns, Robert.
Poems (Kilmarnock, 1787), 121, 177.
Poems (Edinburgh, 1787), 121.
Poems (New York, 1789), 177, 178.
Poems (Philadelphia, 1789), 177, 178.

Cabell, James Branch.
Chivalry, 30.
The Cords of Vanity, 110.
Carroll, Lewis.
Alice's Adventures in Wonderland, 65, 154–158.
Bibliography (Williams), 156, 157.
The Game of Logic, 41.
Cather, Willa.
Alexander's Bridge, 172.
Alexander's Bridges, 172.
Clemens, Samuel Langhorne.

The Adventures of Tom Sawyer, 98, 99, 162, 163.
Bibliography (Johnson), 163, 164.
Following the Equator, 172.
More Tramps Abroad, 172.
Sketches New and Old, 109.
COBB, IRVIN.
Paths of Glory, 172.
The Red Glutton, 172.
CONRAD, JOSEPH.
Almayer's Folly, 67.
The Arrow of Gold, 159.
Bibliography (Wise), 102, 159, 160.
Chance, 61, 62, 101, 102.
The Children of the Sea, 131, 132, 170.
The Nigger of the Narcissus, 131, 132, 158, 170.
A Personal Record, 170.
The Rescue, 159.
A Set of Six, 102.
Some Reminiscences, 170.
Suspense, 159.
'Twixt Land and Sea, 110.
Typhoon, 158.
Victory, 30, 31, 159.
CRANE, STEPHEN.
Bibliography (Starrett), 117, 166.
Great Battles of the World, 117.
Last Words, 166.
Maggie: A Child of the Streets, 172.
Maggie, a Girl of the Streets, 45, 172.
Men, Women and Boats, 117.
The Monster, 160.
The Open Boat, 166.
The Red Badge of Courage, 176.
CRASHAW, RICHARD.
Steps to the Temple, 85.

DICKENS, CHARLES.
The Battle of Life, 61, 95, 96.
Bibliography (Eckel), 95, 122, 123.
Bleak House, 43.
The Chimes, 61.
The Haunted Man and the Ghost's Bargain, 122.
Little Dorrit, 43.
Oliver Twist, 144, 145.
Our Mutual Friend, 43.
The Posthumous Papers of the Pickwick Club, 59, 67, 179.
DOUGLAS, NORMAN.
South Wind, 120, 121.
DOYLE, SIR ARTHUR CONAN.
A Desert Drama, 171.
The Tragedy of the Korosko, 171.
DREISER, THEODORE.
An American Tragedy, 127.
Hey Rub-a-Dub-Dub, 110, 111.
Jennie Gerhardt, 106.
Sister Carrie, 88.

ERSKINE, JOHN.
Galahad, 35.

The Private Life of Helen of Troy, 35.

FIRBANK, RONALD.
Prancing Nigger, 171.
Sorrow in Sunlight, 171.
FITZGERALD, EDWARD.
Euphranor, 64.
Polonius, 64.
Rubáiyát of Omar Khayyam, 45, 64, 65.
FLECKER, JAMES ELROY.
Forty-Two Poems. 76.
Thirty-Six Poems, 76.
FORSTER, E. M.
A Room With a View, 37.
FRANKLIN, BENJAMIN.
Autobiography, 178.
FRANKLIN IMPRINTS.
Cato Major, 177.
Cato's Moral Distichs, 177.
A Letter from the Reverend Mr. George Whitefield, 109.
Pamela (Richardson), 177.
FROST, ROBERT.
North of Boston, 167.

GALSWORTHY, JOHN.
The Forsyte Saga, 33.
From the Four Winds, 67.
The Silver Spoon, 33, 34.
GISSING, GEORGE.
Critical Studies of the Works of Charles Dickens, 72.
New Grub Street, 51.
GRAHAM, STEPHEN.
Europe—Whither Bound? 171.
Quo Vadis Europa? 171.
GRAY, THOMAS.
Elegy Wrote in a Country Church Yard, 85.

HARDY, THOMAS.
Bibliography (Danielson), 73.
Bibliography (Webb), 73.
Desperate Remedies, 21.
The Dynasts, 66, 100, 101.
The Famous Tragedy of the Queen of Cornwall, 36.
The Romantic Adventures of a Milkmaid, 145, 148.
Tess of the D'Urbervilles, 66.
The Three Wayfarers, 146.
The Trumpet Major, 51.
Wessex Tales, 145.
HARTE, FRANCIS BRET.
Gabriel Conroy, 165, 166.
The Heathen Chinee (Plain Language from Truthful James), 40, 41.
In the Carquinez Woods, 116.
The Luck of Roaring Camp, 47, 96, 97.
On the Frontier, 116.
On the Old Trail, 172.
Openings in the Old Trail, 172.
The Pliocene Skull, 97, 98.
Poems, 116.
Thankful Blossom, 108.

The Twins of Table Mountain, 116.
Two Men of Sandy Bar, 116.
HAWTHORNE, NATHANIEL.
Fanshawe, 88.
The Marble Faun, 171.
The Scarlet Letter, 76, 86.
The Snow Image, 167.
Transformation, 171, 172.
Twice-Told Tales, 75.
HEARN, LAFCADIO.
Letters from the Raven, 31.
HEMINGWAY, ERNEST.
Fiesta, 172.
The Sun Also Rises, 172.

JAMES, HENRY.
Bibliography (Phillips), 169, 170.
JOHNSON, SAMUEL.
A Dictionary of the English Language, 86, 104.

KEATS, JOHN.
Endymion, 43.
KIPLING, RUDYARD.
Abaft the Funnel, 151–153.
American Notes, 148.
Barrack-Room Ballads, 66, 136, 140.
Bibliography (Livingston), 59, 74, 99, 123, 124, 137, 173, 178.
The Day's Work, 154.
Departmental Ditties (1886), 40, 45, 75.
Departmental Ditties (1888), 75, 123.
Departmental Ditties (1890), 75, 117, 123.
Departmental Ditties, Barrack-Room Ballads and Other Verses, 135, 136, 140.
Et Dona Ferentes, 150.
The Five Nations, 83.
From Sea to Sea, 154.
Hymn Before Action, 150.
In Sight of Mount Monadnock, 115, 116.
The Jungle Book, 66.
Kim, 150, 154.
A Letter from Rudyard Kipling on a Possible Source of The Tempest, 154.
Picturesque Brattleboro, 115.
Plain Tales from the Hills, 108, 123, 124.
Recessional, 59.
Rhymed Chapter Headings for Naulakha, 149.
The Rhyme of the Three Sealers, 150.
Schoolboy Lyrics, 99, 100.
The Seven Seas, 150, 153, 154.
The Smith Administration, 21, 21 note, 67.
Songs from Books, 154.
The Story of Ung, 150.
Turnovers, 151, 152.
The Vampire, 59.
With Number Three, 178.

Kipling, Rudyard and Balestier, Wolcott.
The Naulakha, 150.

Lewis, Sinclair.
Elmer Gantry, 110.
Lockhart, John Gibson.
Memoirs of the Life of Sir Walter Scott, 71.
Lowell, James Russell.
Commemoration Ode, 88.
Under the Willows, 84.

Masefield, John.
Dauber, 160.
A Mainsail Haul (1905), 75.
A Mainsail Haul (1913), 75.
St. George and the Dragon, 160.
The Story of a Roundhouse, 160.
The War and the Future, 160.
Masters, Edgar Lee.
Spoon River Anthology, 88.
Melville, Herman.
Moby-Dick, 65.
Meredith, George.
Evan Harrington, 146.
Milne, A. A.
When We Were Very Young, 65.
Milton, John.
Paradise Lost, 93, 94, 105, 175, 176.
Moore, George.
An Actor's Wife, 171.
Confessions of a Young Man (1888), 76.
Confessions of a Young Man (1906), 76.
Lewis Seymour and Some Women, 76, 77.
A Modern Lover, 76, 77.
A Mummer's Wife, 170, 171.
Morley, Christopher.
The Eighth Sin, 167.
Morris, William.
News from Nowhere, 146, 147.

Newton, A. Edward.
Bibliography (Sargent), 74, 75.
A Magnificent Farce, 115.

Phillpotts, Eden.
Jig-Saw, 171.
The Marylebone Miser, 171.
Poe, Edgar Allan.
Al Aaraaf, Tamerlane and Minor Poems, 112.
Tamerlane, 61, 62.

Richardson, Samuel.
Pamela, 177.
Riley, James Whitcomb.
Home-Folks, 86.
Old-Fashioned Roses, 166.
Roberts, Charles G. D.
Babes of the Wild, 171.
Children of the Wild, 171.
Roughead, William.
The Rebel Earl, 39 note.

Shakespeare, William.

Henry the Fift (1608), 113, 114.
King Lear (1608), 113, 114.
The Merchant of Venice (1600), 113, 114.
A Midsommer Nights Dreame (1600), 113, 114.
Plays (1623), 20, 21, 91, 120.
Plays (1632), 92.
Plays (1685), 92.
Works (Philadelphia, 1795–6), 176.

SMOLLETT, TOBIAS.
The Expedition of Humphry Clinker, 111.

STEPHENS, JAMES.
The Adventures of Seumas Beg, 170.
The Charwoman's Daughter, 170.
Mary, Mary, 170.
The Rocky Road to Dublin, 170.

STEVENSON, ROBERT LOUIS.
An Appeal to the Clergy of the Church of Scotland, 45, 66.
The Bottle Imp, 148.
Catriona, 171.
A Child's Garden of Verses, 66.
David Balfour, 171.
Father Damien, 178.
Memoir of Fleeming Jenkin, 147.
The Misadventures of John Nicholson, 148.
An Object of Pity, 178, 179.
St. Ives, 161.
Travels With a Donkey in the Cevennes, 173.
Treasure Island, 66.
Weir of Hermiston, 148.

STOWE, HARRIET BEECHER.
Uncle Tom's Cabin, 64.

TARKINGTON, BOOTH.
The Gentleman from Indiana, 83, 87.

TENNYSON, ALFRED.
Poems MDCCCXXX MDCCCXXXIII, 165.

THACKERAY, WILLIAM MAKEPEACE.
Comic Tales and Sketches, 141, 142.
Denis Duval, 143.
Flore et Zephyr, 45.
The Paris Sketch Book, 141.
The Second Funeral of Napoleon, 45.
The Yellowplush Correspondence, 141, 143.

THOREAU, HENRY DAVID.
Bibliography (Allen), 124.
Walden, 124.
A Week on the Concord and Merrimack Rivers, 88.

TOMLINSON, H. M.
The Foreshore of England, 171.
Under the Red Ensign, 171.

WALLACE, LEW.
Ben Hur, 126, 127.
WHARTON, EDITH.
Ethan Frome, 65.
A Gift from the Grave, 172.
The Touchstone, 172.
WHITMAN, WALT.
Bibliography (Wells-Goldsmith), 75, 114, 115.
Leaves of Grass (1855), 96.
Leaves of Grass (1856), 44.
Leaves of Grass (1860–1), 114, 115.
WOOLLCOTT, ALEXANDER.
Mrs. Fiske: Her Views on the Stage, 108.

YEATS, W. B.
The Cutting of an Agate, 160.
The Land of Heart's Desire, 112.

3307